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John Simon—The Critic Meets His Own Critics
The Unholy War at Lincoln Center, by Craig Unger

NEW YORK

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A New York Traveler's Nightmare



By Linda Wolfe



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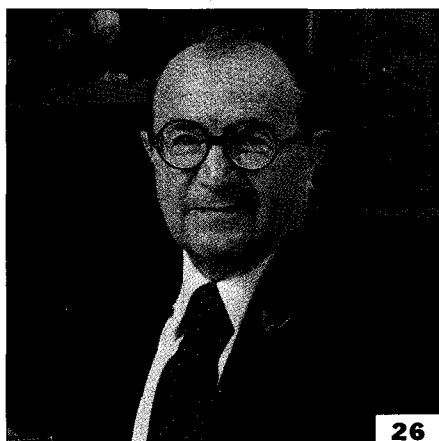
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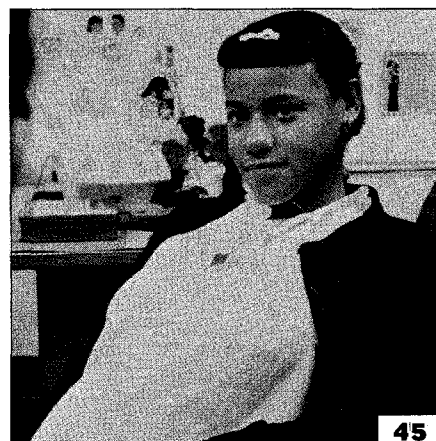
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The War at Lincoln Center

By Craig Unger

If you've been looking for theater at Lincoln Center lately, chances are you've been looking in the wrong place. The backstage battle between the chairman of the board of Lincoln Center, Martin Segal, and the director of the Vivian Beaumont Theater, Richmond Crinkley, makes anything presented on the Beaumont's stage seem pallid by comparison. For years the Beaumont and its landlord have been conducting a feud. Recently, though, they've launched into full-scale war. Craig Unger reports.

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The Democrats Can't Lose — Wanna Bet?

By Michael Kramer

In a way, politics is like arithmetic. The electorate can be divided into "parts," which added together equal a winner. And looking at things mathematically, it seems that the Democrats can't lose: All the "parts"—blacks, women, senior citizens, and labor—are on their side. But, as Michael Kramer notes, in politics, as in arithmetic, things are relative.

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Daylight Express

By Linda Wolfe

While on a cruise last September, Gene LePere bought three small sculpted heads from a street vendor in Izmir, Turkey. When she attempted to bring them aboard her ship, the Turkish authorities claimed that the heads were antiquities, and threw her into prison. After a monthlong ordeal, LePere was finally released on bail, and she slipped out of the country. But her plight is one that other unwary travelers may also face. As LePere asks, "if you'd bought something for \$20, would you think you were buying a national treasure?"

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Babies Having Babies

By Joe Klein

In New York City last year, 15,000 teenagers, the majority of them black and poor, had babies. According to City Council President Carol Bellamy, 70 percent of those girls will be on the welfare rolls within the year. It's the epidemic no one wants to talk about, but meanwhile, a new generation of 35-year-old grandmothers is being created. Joe Klein talks about the problem.

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LETTERS

Breast Cancer

YOUR SUPERB STORY GIVES WOMEN AN up-to-date and accurate picture of breast-cancer diagnosis and treatment today ["Breast Cancer: New Research, New Options," by Ruth Spear, January 16]. Women should, however, heed Mrs. Spear's caution that a lumpectomy is not for everyone—an important point often ignored in articles about minimal surgery. Mastectomies are still needed in many cases, but the miracle of breast reconstruction has made even breast amputation less traumatic. Readers interested in obtaining my book *Why Me?* (listed in your article under "Books Worth Buying") should know that it has been updated and republished as *Alternatives: New Developments in the War on Breast Cancer*. Mail orders are available from the Breast Cancer Advisory Center, P.O. Box 224, Kensington, Md. 20895.

Rose Kushner
Kensington, Md.

JANUARY 14 MARKED THE FIFTEENTH year since I had a radical mastectomy. I resented Ruth Spear's use of the word "mutilation." Every year that passes reinforces my belief in my surgeon's decision. You are doing a grave disservice to women by advocating saving the breast rather than the woman.

Adele Rich
Brooklyn

I WAS OUTRAGED BY THE COMMENTS made by Dr. Jimmie C. Holland and Dr. Louis Venet about women not being capable of making decisions. Might not keeping one's breast for the next 30 or so years be worth having an "acute stress reaction" for a few days? And if a woman who has just learned that she has breast cancer has such a reaction, are we really to believe that this is caused by the responsibility of decision-making and not by the shock of having cancer itself?

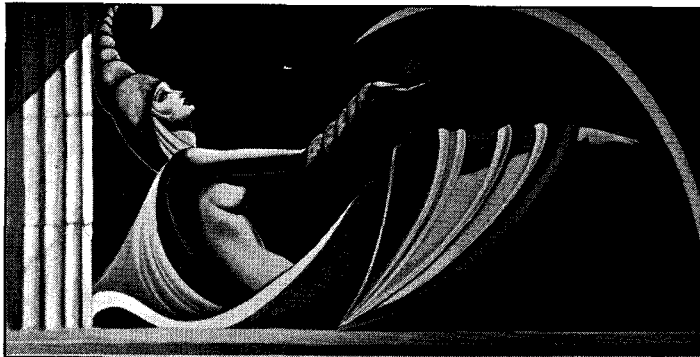
Edie Kantrowitz
Brooklyn

I AM SCHEDULED TO UNDERGO A BIOPSY. I agree with the doctors who stated that some women cannot carry the burden of living with a breast that has cancer. I am one myself. If I am told that my breast tumor is malignant, I will not hesitate to pass up a lumpectomy to have a mastec-

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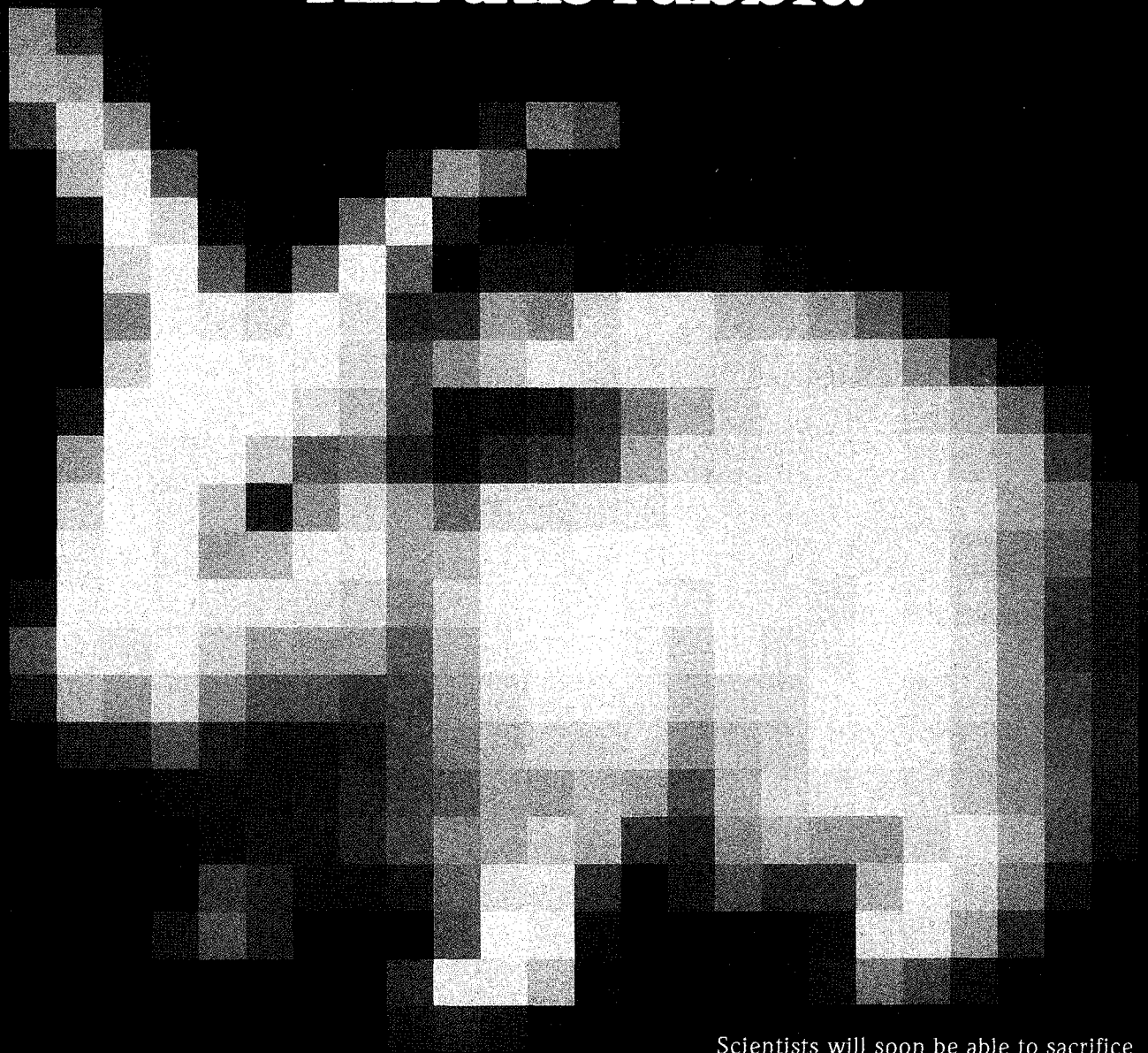
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tomy. I don't want a death sentence hanging over my head.

Patricia D. Kantor
Queens

I UNDERWENT A MASTECTOMY AT MEMORIAL Hospital at the same time Ruth Spear did. I had no choice, though, about what type of surgery I would undergo, for I was at a later stage of cancer. I would like to reassure any woman faced with the terror of mastectomy. My modified mastectomy (removal of the breast and lymph nodes) was a painless operation. Even the year of chemotherapy never altered my life in any way. I lost my hair and gained some weight, but the hair grew back and my figure is better today than it was before. And six months after finishing my chemotherapy, I elected to have my other breast removed—it was quite cystic, and my plastic surgeon told me I would have better cosmetic results if I had a bilateral mastectomy. I am now getting ready to start the reconstructive process. What a wonderful end to all my fears of disfiguration!

Name withheld
Manhattan

RUTH SPEAR'S ACCOUNT OF HER ILLNESS was a welcome addition to the literature on this subject. In 1971, *McCall's* published what I believe to be the first article in a mass-market magazine—"The Operation Women Fear Most," by William A. Nolen, M.D.—that questioned the medical profession's hidebound insistence on radical mastectomy as the only acceptable treatment for breast cancer. As a direct result of Dr. Nolen's article, a *McCall's* reader, Rosamond Campion, went to Cleveland to consult with Dr. George Crile, whose work Dr. Nolen's article had described, and ultimately had a lumpectomy performed. Her article recounting this experience, "The Right to Choose," was published in 1972. Happily, she was able to write a follow-up story for us in 1976 entitled "Five Years Later: No Regrets."

Barbara Blakemore
Executive editor, *McCall's*
Manhattan

I HAD BREAST CANCER THREE AND A half years ago. I was not so fortunate as Mrs. Spear, though, for I had lymph-node involvement, and I was not, at the time, informed about possible alternatives to mastectomy. Although I found this article informative and reassuring, I would like to bring up two points not sufficiently stressed. Women should not always expect to be pleased with the results of a lumpectomy. Cosmetically, one may be better off getting a mastectomy plus reconstruction. And even when cancer has spread to nearby lymph nodes, chemotherapy is an option that

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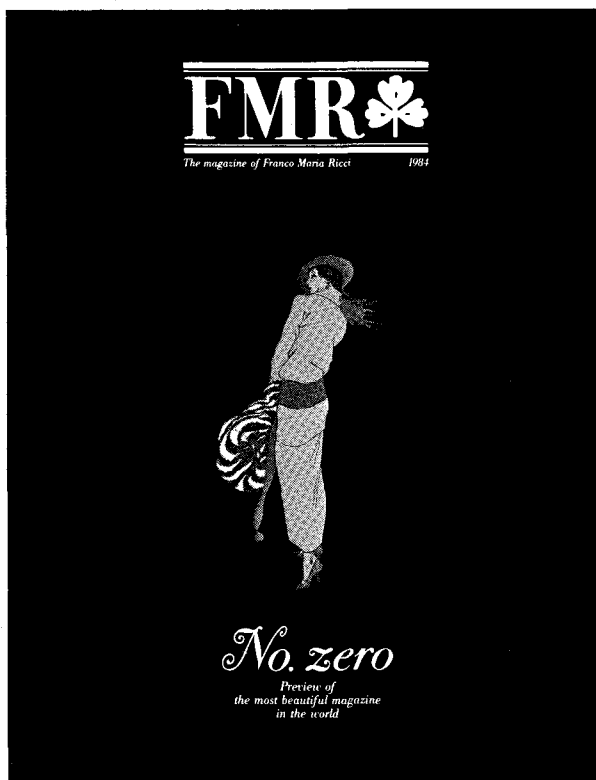
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*Nancy Bruning
Manhattan*

RUTH SPEAR'S ARTICLE LISTS THE AMERICAN Cancer Society's guidelines on mammography as if they were the final word on the subject. In fact, regular mammograms for symptom-free women under age 50 are controversial, as the risk of radiation may well outweigh the as yet unproven benefits. The National Cancer Institute does not recommend routine screening mammograms for women under age 50.

*Patricia McManus
Manhattan*

WE OPENED A WOMEN'S BREAST-CARE center in 1981 that featured low-dose mammography, ultrasonic mammography, breast-self-examination demonstrations, counseling, and consulting specialists in surgery and radiotherapy. We were forced to close in less than a year because of insufficient interest. We hope your article spurs more than a passing interest in this problem.

*Jack L. Baldassare, M.D.
Stanley N. Friedman, M.D.
Englewood, N.J.*

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*Maryann Napoli
Center for Medical Consumers
Manhattan*

MY SISTER DIED OF BRAIN CANCER FIVE years ago, after having had a mastectomy two years earlier. During my sister's illness, we rethought her entire life—was it a high-fat diet, the Pill, cigarettes?—and were left with a total blank. I was amazed at the lack of interest my sister's doctors displayed as to just why this terrible disease occurs. Isn't there any way in which women can protect themselves from the onset of breast cancer?

*Elaine Keeve
Manhattan*

I'M RETAINING THIS ARTICLE FOR MY own personal files. Should I ever fall victim to breast cancer, at least I now know that there are treatment options available.

*Jeri Sedlar-Miners
Manhattan*

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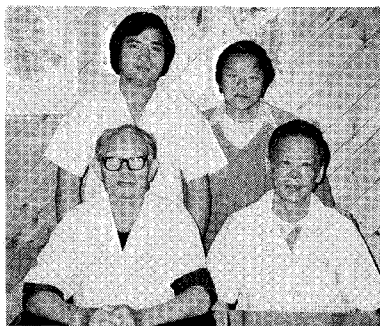
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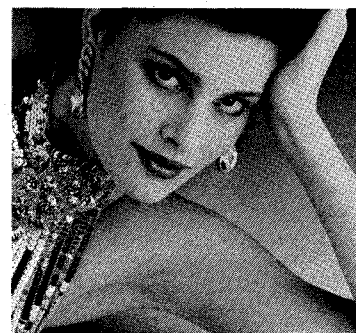
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INTELLIGENCER

NBC Rethinking 30 Rock

IS THE PEACOCK THINKING of taking flight from its pricey Rockefeller Plaza headquarters? Well, not yet—NBC is there on long-term leases—but the network *has* hired the Austin Company, a New York consulting firm, to look at how much space it really needs in midtown.

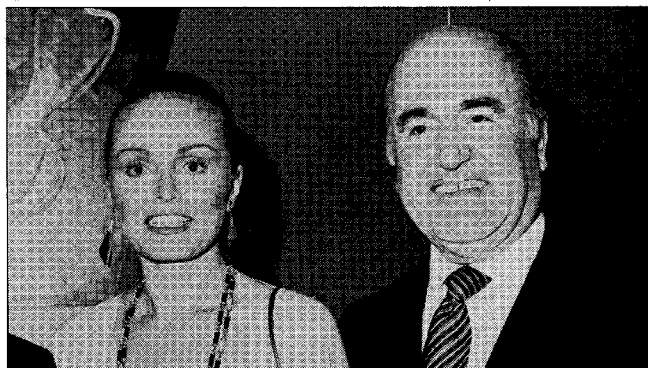
"Our leases aren't about to run out. This is in the very earliest stages," said NBC executive vice-president Bud Rukeyser. "We're trying to figure studio needs and how many people need to be at headquarters."

NBC has been at 30 Rock

since it pioneered network broadcasting there in the 1930s. New leases at the plaza currently fetch an average of about \$46 a square foot, as against \$20 to \$28 on the Upper West Side, where ABC and CBS have their primary studios.

"Our studios take up an immense amount of space in high-priced real estate, and if we were starting from scratch, obviously it wouldn't be that way," Rukeyser observed. Another NBC executive said, "We aren't going to move to a jerry-built shack, but anything else is possible."

The Rent-Stabilized Socialite



At home in New York? Helga Orfila, with husband Alejandro.

WHEN CHURCH MANAGEMENT began converting 141 East 55th Street to a condominium under a non-eviction plan, among the non-buying tenants was one Helga Orfila, who pays \$547 a month for a one-bedroom apartment in the rent-stabilized building.

That seemed normal enough—until a Church executive was invited to a reception where he met Alejandro Orfila, outgoing head of the Organization of American States, and his wife, Helga. The Church official hadn't connected the two Helgas until "he recognized her as our tenant. She was wearing jewelry that was worth more than our building," contended a Church spokesman. He said

his firm subsequently determined that the couple's primary residence is a stately Washington, D.C., mansion.

Church Management has gone to court, claiming that the apartment is a *pied-à-terre*. Tenants whose New York apartment is not their primary residence are not protected under the city's rent-stabilization laws, and if Church wins its case, it won't have to renew Mrs. Orfila's lease.

Mrs. Orfila's attorney, Ted Kheel, said his client had made the apartment her primary residence before marrying, in 1977. "Your residence doesn't become unprimary just because you get married," he said.

The Limits of Chinese Diplomacy



China syndrome: Nixon had to toe the line, too.

HOW UNDERSTANDABLE, IN an election year, for the president to want his April diplomatic pilgrimage to China to be rewarded by a spectacular media blitz. Understandable, that is, to everyone but the Chinese.

Peking wants to slap a limit of "300 and some" on the number of Americans, including reporters, in the presidential entourage, says a source close to the organizers of the trip.

"Reagan would like to take three or four times that," the source explained. "The idea is to make this a big media event, between the Democratic primaries."

The president's problem has its roots in recent history: Richard Nixon was allowed to take only about 348 American fellow travelers on his 1972 China foray, a former aide recalled. Gerald Ford bargained that up to about 358 for his 1975 trip.

"Once the Chinese settle on something," lamented *New York's* source, "they see no reason to change."

The first secretary at the Chinese Embassy, Yao Renliu, said negotiations on numbers are still in progress and the outcome will depend on "logistics" such as the availability of hotel rooms.

Irishmen Vie for Parade Post

THE SAINT PATRICK'S DAY parade has become so politicized since last year's grand-marshal flap that the candidates to lead this year's march are mounting full-scale public-relations campaigns.

"It's a circus," charged Al O'Hagan, the Brooklyn Union Gas executive favored by parade organizers for the slot, which was filled in 1983 by Irish Republican Army activist Michael Flannery.

With 400-odd parade delegates voting this month on Flannery's successor, O'Hagan is buffing his image with press releases, written by professional public-relations man Bob O'Donnell.

But he argues that he was "forced" to by the other candidates.

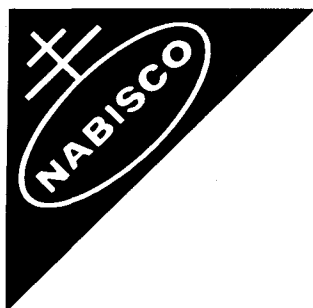
Sure enough, one of them, Teddy Gleason, chief of the International Longshoremen's Association, is getting a boost from the union's public-relations director, Jim McNamara, who said, "I'm trying to work out an exact delegate count to see just where we stand."

McNamara added that his boss is "for a united Ireland, but he opposes excessive violence."

That leaves a gap for Peter King, the Nassau County comptroller. He'll buy a full-page ad in the *Irish Echo* this week—picturing him with I.R.A. political leader Gerry Adams and Flannery.

BY SHARON CHURCHER

Nabisco Eyes Tennis Tour



VOLVO

Grand Slam: Cars to cookies?

THE VOLVO GRAND PRIX tennis tournament, which filled Madison Square Garden last month, will be getting its second service—when America's favorite cookie company, Nabisco Brands, takes over sponsorship from the Swedish carmaker.

Sources close to negotiations between Nabisco and the Men's International Pro Tennis Council, which runs the Grand Prix tour, expect a formal announcement this week. Volvo North America, which has sponsored the tour since 1980, announced last summer that it is pulling out after the January 1985 Masters.

Don Ohlmeyer, the former NBC Sports executive whose company is representing Nabisco in the negotiations, declined to comment on the discussions, but a source close to Ohlmeyer told *New York* that "they're just dotting the i's and crossing the t's at this point. It'll be Nabisco Grand Prix Tennis, and that's great promotion for the company all around the world."

Volvo says its sponsorship of the 80-tournament tennis tour has meant a "dramatic increase" in corporate visibility, but it decided that the \$3-million-to-\$4-million annual price tag was just too high. "Nabisco believes this is a good deal," said the Ohlmeyer Communications source, "especially for international marketing. We'll have to wait and how far the serve flies."

Liz Is Singing a Different Tune Since Treatment

PALS OF ELIZABETH TAYLOR are convinced that her recent drug treatment has made the star friendlier toward her fellowman: She even showed up at an Alcoholics Anonymous meeting to sing at a celebration for an employee of the local golf course.

George "Scorpy" Doyle, the golf starter at the Tamarisk Country Club, in Rancho Mirage, California, attends A.A. meetings at the nearby Eisenhower Medical Center's Betty Ford unit, which the movie actress en-

tered this past December.

This month, Doyle, 71, celebrated his thirty-sixth year without a drink, and one of the club's golfers—Bob Hope—passed the word to Liz. She led those present at the weekly A.A. meeting—including, Doyle told *New York*, fellow Ford Center patient Johnny Cash—in singing "Happy Birthday" to him.

"It was Liz's idea," said Hope's golfing buddy New York businessman Bill Fugazy.

"It was just a very, very



Taylor: A song in her heart.

nice thing for her to do," said Doyle. "People say she's arrogant. She sure wasn't to me."

The Ginny Foat Story: A Tale of Sisterhood

CALIFORNIA FEMINIST GINNY Foat, acquitted in a highly publicized November trial of an eighteen-year-old murder, has decided to tell



Foat: Sharing the lumps.

her story with the help of a writer who has also taken a few lumps in public.

After interviewing a number of writers, Foat chose Laura Foreman as her co-author. Foreman resigned as a reporter for the *New York Times* in 1977, in the aftermath of published reports that she had become romantically involved with one of her news sources, a Pennsylvania state senator, while at the *Philadelphia Inquirer*.

The reporter signed to do the book just one week before Foat's trial began. "I covered the trial, and then

after the acquittal Ginny told me her life story," Foreman said.

"Ginny and I empathize because of our respective difficulties. The circumstances were very different, but the emotional impact was the same."

The payoff for all this sisterhood? Foreman's book proposal has been snapped up by Random House for an advance "in the low six figures," according to Foat's agent, Peter Skolnik. Foat will use her royalties for her legal bills and for a legal-advocacy group for women.

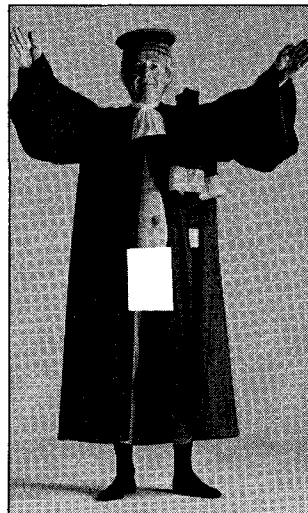
Tasteless Prank Has Food Establishment in a Stew

FRENCH FOOD CRITIC CHRISTIAN Millau reveals his taste with every restaurant he reviews. But the guidebook author seems to be revealing far too much of himself in a holiday greeting card that has been received by many members of the New York food establishment.

The greeting card—which the critic says was not sent by him—opens to a photograph of a male figure in judicial robes giving an almost religious benediction to restaurant chefs depicted on the opposite page. But the crimson robes are open from the neck down, and the mocked-up flasher bears Millau's face.

The judicial robes recall the outfit Millau posed in for *Cuisine* magazine's December issue, in which he dis-

cussed his favorite New York restaurants. The photograph of the chefs appeared on *Cuisine*'s cover, and the card was received by



Millau: Rough judgment?

many of the restaurants *Millau* reviewed in that issue.

"Christian certainly didn't send any obscene cards," said Millau's wife, Arlette. "I expect we'll never know who did."

Several restaurateurs speculated that the jokester was motivated by revenge. Said John Darr, co-owner of La Tulipe, "It was probably someone who either got bad-mouthed in the review or didn't get into the review at all." Andrée Abramoff, owner-chef at Andrée's Mediterranean Cuisine, added, "It's childish and in bad taste."

Not all the chefs reacted so strongly. Sirio Maccioni, of Le Cirque, who didn't get a copy of the card, complained, "I don't know why I was left out."

Private Lives/Jennifer Allen

MOVING UPTOWN WITH THE TIMES

Man of the Zeitgeist

I THINK OF HIM AS A KIND OF BELL-wether of the times, Exhibit A of the decades he has lived in. In the sixties, as a teenager confined to a little New England college where no one had read "Howl" or *Naked Lunch* and he felt like the campus Jew, he would slip into New York and hang around the Lower East Side. Somehow, tagging along behind older boys, he met Ginsberg, met Warhol. He stood in corners during parties at the Factory and listened to the Velvet Underground, and read and reread *The Story of O*.

In the seventies, he dropped grad school but thirstily took up semiotics, took also an easy desk job that left him plenty of time to read Roland Barthes and attend German movies. He embraced Helmut Newton, and postmodernism in all things, and Robbe-Grillet and Richard Foreman, and the Mudd Club. He was easy to spot at the downtown clubs, a tall young man, pale as a yeshiva student, the eyes under their thick and furrowed brows watching the palsied dancing, or the slide show, or some band of skinny boys whose lead singer invariably spit at the crowd. "Interesting," he would comment of a band or performance artist, "in some small and yet significant way." He analyzed everything; everything was a Sign.

He took out young women, women new enough to Manhattan not to mind that after every meal in a SoHo restaurant he would spend several silent minutes computing their share of the bill, women who felt in need of the education he affectionately pressed upon them. He was forever bestowing on these young women copies of the books that inspired him—Walter Benjamin's essays, Susan Sontag's, Roland Barthes's. He gently urged the women—who had gotten good grades in college and had gone on to placid jobs in museums and publishing houses—to think, to cast aside their suburban allegiances to Mother and Dad and Nantucket. His inscriptions in the books he gave them made the gift sound like bitter-tasting medicine: "I trust this book will make you mis-

erable in the best, most positive ways."

Over chef's salads and cheeseburgers, which he ate quickly, indifferently, he talked to the young women for hours—he was easy to spot in the restaurants, especially when he kept his fedora on. The hat, and the way he hunched over a table, talking, frowning, gave him a furtive look. Some of the young women would lose interest after the first hour or the third book or a Saturday spent tour-

in artists' lofts, of scratchy spoofs of Godard, of hanging out at Mudd. One had to recognize the existence of a mainstream culture, he told the young women, and one had to decide what one's relationship to it would be. One had to stand outside it and yet inside it and yet, occasionally, in the middle. One had to maintain one's aesthetic affinities and yet be aware of their limitations. He began to use the words "man" and "manly" a lot: "One must do the manly thing," he said, and "How am I to live in the world, as a man?"

Clearly, these issues plagued him; he bit his nails to the nub brooding on them; he would look tired and unhappy after an evening at One University Place watching the poseurs in porkpie hats, shiny suits. He made announcements: "I am finished with the silly *Soho News*, finished with attending every performance at the Kitchen." "I believe, I do, that there is a difference between high and popular art. One must draw boundaries. *Eraserhead* is not art. Rock 'n' roll is definitely not art, not even Lou Reed, not even Talking Heads."

He kept some loyalties—Roland Barthes he would never cast off, but much of *Semiotexte* was dispensable; most new painting was tiresome, but Julian Schnabel was not. He turned a great deal of attention toward other writers: He grew enamored of

George Steiner, of Lionel Trilling. He became fascinated by the life story of Norman Podhoretz, and studied his memoirs. He began to read *Commentary*, although he didn't tell anyone at first, keeping the romance a secret, folding the magazine inside a copy of *The Atlantic* as he walked away from a newsstand. He was discreetly thrilled by Susan Sontag's remarks on Communism at Town Hall, thrilled when she wrote an essay that came out against Leni Riefenstahl.

He saw the bankruptcy of the left everywhere, savored each example with delight, rolled them around in his mouth: Anthony Blunt was a spy, Castro was a bastard, Mailer had shown his true colors in the Abbott case. A friend told him she wanted to visit Cuba; that, he



From Warhol to Barthes to Podhoretz.

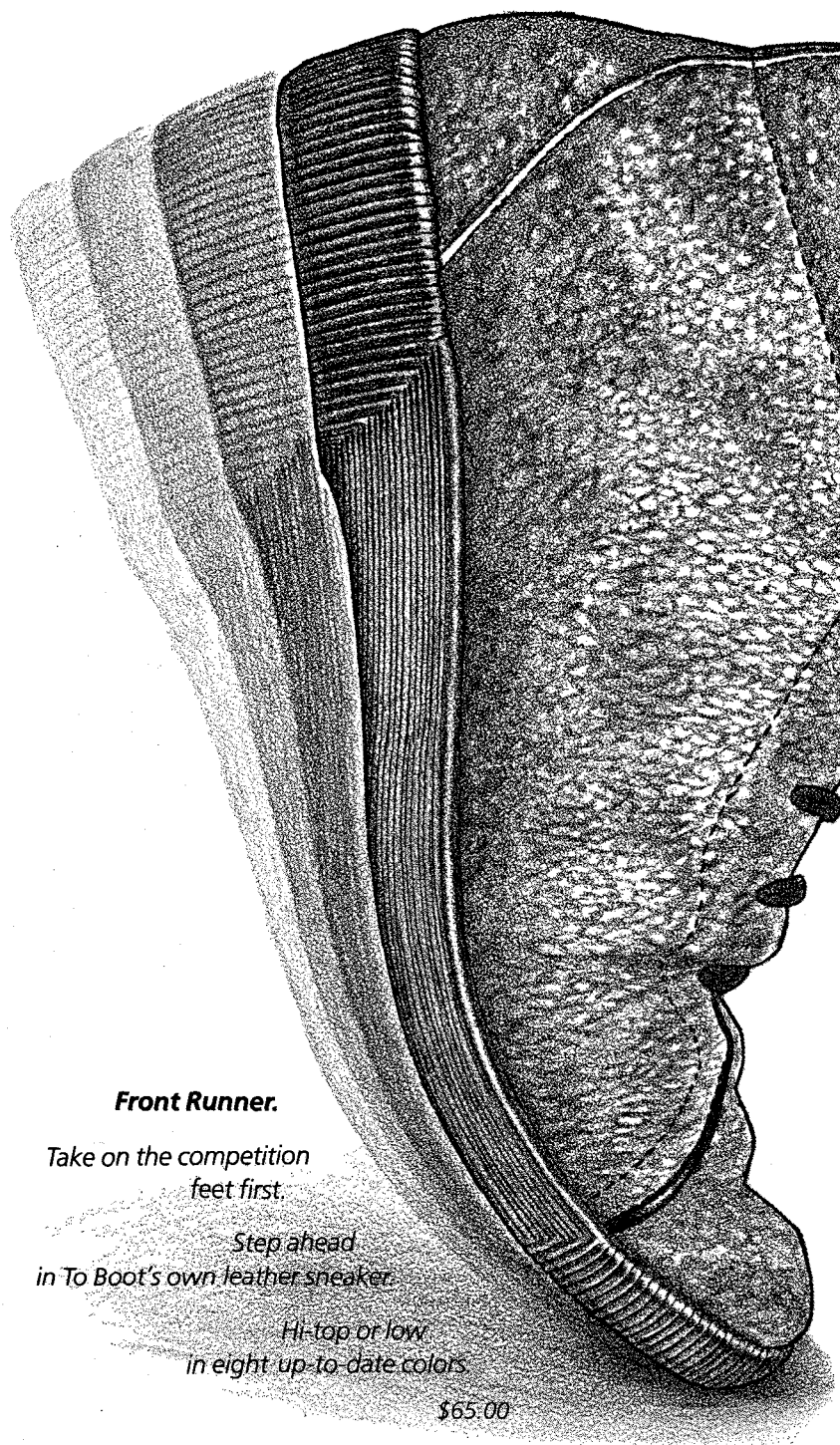
ing the downtown galleries. Others would listen forever, it seemed, looking overwhelmed, slightly stricken by the realization of all they did not know—just last week they had been carefree, had been under the sorry illusion that the narrative still applied in literature, had never looked for the semiotic in anything, had never read Foucault! "Dearie," he would say to them kindly, patting an arm or a knee, "you can't help it, you're a product of your culture." And they would smile, chagrined, grateful, the higher-strung ones close to tears. Afterward, he would take them dancing somewhere, and then back to their apartments on the bus.

As the seventies turned into the eighties, he molted yet again. Downtown was a ghetto, he said; he was weary of parties

said, is a disgusting idea. He had new respect for the narrative form: Philip Roth, he decided, was art after all. He had new respect for the achievements of his father, a successful importer of party favors from Taiwan. He allowed himself to be entertained by his parents at their Long Island country club, spent Sunday afternoons eating chef's salads in the chandeliered dining room there and swimming in the pool. His mother was happy to show him off to the friends who sat in the sun, especially after he had done one particularly manly thing, which was to quit his dead-end job and embark on a career. (He could no longer pretend to himself that he wanted only a "straight" job—implying that he was doing something meaningful in his spare time. Now he admitted that most of what he did in his spare time was worry about doing the manly thing.) Becoming a man, he had decided, meant a dress-up job, a job with meetings and an opportunity for advancement and a midtown location. He became an editor—for an art-book publisher, but mainstream to a fault.

He went out far less often. Instead he passed the evenings lying in bed in his studio apartment, underlining passages in *Partisan Review* and *The Public Interest*. He lost his appetite for educating young women—who, he could tell, were not moved by Norman Podhoretz and Irving Kristol. Unable to speak to them in a voice other than the professorial, he decided to let them educate themselves. He was patient; he would wait for the right consort. She would, after all, be spending the rest of her life with him. He wanted to get married. He wanted, he confided to one of the few friends he still bothered to see, children, and he wanted them to attend private school. He liked the idea of woolen uniforms, of little navy-blue blazers. In the summer months, he and his family would go to Paris and London on vacation—or, as he said, "on holiday."

I lost track of him for a while, then saw him last week. He seemed close to lighthearted, or at least unsomber, unbrooding: an almost satisfied man. His chief interest in life, he said, was in mastering his craft as an editor because he has every intention of running his own publishing house one day soon. No, he doesn't go to any downtown parties, any openings at all anymore. He was not at all defensive—was, on the contrary, pleased—at reporting his stand on what he called the "litmus test" issues of the day. We should have invaded Grenada; we should be a presence in Central America. Absolutely. "The night they showed *The Day After* on television," he said impishly, "I was at the 92nd Street Y listening to a talk by Podhoretz." He is reading William Phillips's memoirs. He is all grown up.



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Sometimes a great potion: The cold-remedy field is becoming a bit congested.

Cold Comfort

YOU KNOW THE SYMPTOMS. YOU WAKE UP with a scratchy throat and start to sneeze and snuffle. Next day, you're all congested. Your eyes begin to water. Your voice grows husky. You can't taste or smell. You're achy, feverish, lethargic. You've got a cold.

In a normal year—and this looks to be one—as many as 30 million Americans will get at least one cold. Whether they get several will depend in part on the economy and the weather. It's no secret that people are more susceptible to colds when they're feeling low, so you might suspect that the worse the economy the greater the incidence of colds. Keep your money in your pocket on that one: When the economy isn't healthy, people are. Why? They're more inclined to save money and sulk at home than to mingle socially and mix germs. By the same token (the mingling factor), when the economy booms, so do colds. And though you'd probably bet that the number of colds rises in exceptionally frigid, snowy weather, in fact it falls below the winter norm: When people don't leave the house, they don't catch one another's germs.

But perhaps the most widely held misconception is that "cold remedies" remedy colds. The truth is, they merely relieve the symptoms temporarily. Nothing will shake the common cold, just as nothing will stop cold-remedy manufacturers from trying to persuade you oth-

erwise. And they seem to be succeeding—the wholesale business amounts to \$1.5 billion annually.

The money is divided among more products than Americans inhale, swallow, spray on, and rub in than you can name—50,000, according to *The Essential Guide to Nonprescription Drugs*. Some are real newcomers—Procter & Gamble's Head & Chest cold medicine and Pennwalt's Delsyn cough medicine, for example. Others are new variations on older products—they may relieve more symptoms (Dristan Ultra, Chera-Col Plus, and Contac Cough Capsules), have extra ingredients (Pertussin Complex D with decongestant), work longer (Sinex Long Acting) or not so long (Duration 4-Hour), be more powerful (Maximum Strength Sucrets), reach a specific market (Children's CoTylenol), or promise fewer side effects (No-Drowsiness formula Sine-Off). Most tackle more than one symptom.

As if the field were not congested enough, dozens of products are now quitting the Rx camp for the over-the-counter one, following the lead of Schering-Plough's Coricidin, which converted in 1951. A Food and Drug Administration panel ordered by Congress in 1972 to review all drugs opened the floodgates. If the panel found a prescription drug to be safe and effective for self-medication, it was allowed to switch its status to non-prescription. Gynecort, Lanacort, Rhulicort, Resicort, Benylin, CaldeCort, Dermolate, Cortizone 5, Duration,

Sudafed, Neosporin, and Prepcort are among those that have already made the move; many more are only awaiting F.D.A. approval.

"People are exercising their right to take care of their own bodies, to self-medicate," says Jackie Eng, of the Proprietary Association, the O.T.C. manufacturers' trade group. "Consumers will reap the benefits of these crossovers with more and better products, and ultimately lower medical bills."

The crossovers are reaping some benefits themselves—they're selling like, well, *Wunderdrugs*. Consumers believe they're stronger and more effective than other non-prescription products—otherwise, why would they have been available before only by prescription? Indeed, the growth of O.T.C. drugs comes at the expense of the old standbys, says David Saks, an analyst at A. G. Becker. "Vicks Formula 44 is losing its market share, Contac has problems, and people don't think [Vicks] Daycare and Nyquil are powerful enough anymore."

Drixoral went O.T.C. in 1982 and subsequently doubled its sales. Since their defection, in 1975, Afrin has become the nation's No. 1 nasal spray, and Chlor-Trimeton's sales have grown twelve to fifteen times. And after Upjohn's Cortaid led the hydrocortisone-cream move to O.T.C. in 1979, the non-prescription part of the hydrocortisone category has grown to over \$60 million.

Before it crossed over, Burroughs Wellcome's Actifed was the leading tablet prescribed for colds and the eighteenth most frequently prescribed drug in the country. First sold by prescription in 1959, Actifed was granted O.T.C. status in November 1982. "That offers us six times the sales opportunity of a prescription drug," says Wellcome's Mara Gabriel. It also prompted a change in marketing strategy to take advantage of that opportunity. Before when Wellcome advertised at all, it was to physicians and pharmacists. Last October, the company broke tradition and began promoting Actifed to the masses. In spots airing on network TV, astronaut Wally Schirra reminds viewers that he carried Actifed into space and still uses the product now that his feet are back on the ground.

Plugging a new or "converted" O.T.C. drug is virtually obligatory in order to persuade consumers to select it from the clutter on the drugstore shelves. Cold-remedy users are a fiercely loyal bunch, says Saks. "There's always the risk of an

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adverse reaction with drugs, so people are not inclined to take chances with new ones."

Thus the advertising dollars in this category amount to a king's ransom. Charles H. Kline & Company, market researchers, figure manufacturers spent \$88.5 million pitching cold capsules and tablets in 1982, \$15.1 million hawking cough drops, \$28.1 million on cough syrups, \$20.8 million on nasal decongestants, and \$10 million on sore-throat remedies.

Most companies claim that their products are "more powerful than," "extra-strength," "doctor-recommended," or a "breakthrough" in medicine in spite of the fact that the F.D.A. frowns at billing any of the stuff as a "cold medicine" or "cold formula," or as being for the "relief of colds," "specially formulated," "specially improved," "extra-strength," or "stronger than." In fact, an F.D.A. report notes that there is "no generally accepted treatment that can prevent, cure, or shorten the course of the 'common cold.' Treatments which are available only relieve symptoms." There is, however, a lot of excitement about interferon as a possible cold cure. The Medical Research Council's Common Cold Unit, at Harvard Hospital, in Salisbury, England, among other research institutions, has found that large doses of the natural drug prevented colds in at least four of every five subjects tested.

If everyone knows that cold remedies don't really remedy colds, why does half the population use them, and one out of four Americans use them heavily? "To feel like a person again," says Saks. "You spend from \$1 to \$5 and, bingo, you can do something about your problem. People who are sick buy everything under the sun—vaporizers, thermometers, and a ton of remedies. And, of course, they're inundated with advertising." (Oddly, Southerners are more disposed to buying cold remedies than people in other parts of the country. Middle-agers from 45 to 54 and blacks are heavy purchasers, and parents and households with five or more people also tend to buy more than the national average, according to the Simmons Market Research Bureau.)

Early estimates are that cold-remedy sales climbed 15 to 20 percent in 1983. Most of that growth was experienced by cold tablets and capsules (\$522 million in sales). Cough syrups (the fastest-growing cold remedy) drew another \$323 million, cough drops, \$168 million, and nose sprays, \$108 million. In 1982, Nyquil, Contac, Dristan, Comtrex, and Alka-Seltzer Plus were the leading cold medications, according to Kline. Halls, Vicks, Luden's, and Victors were tops in cough drops, Robitussin and Vicks the major cough syrups, and Afrin, Dristan,

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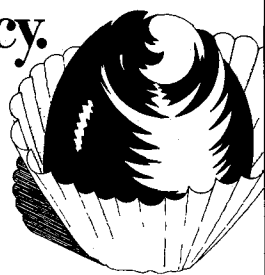
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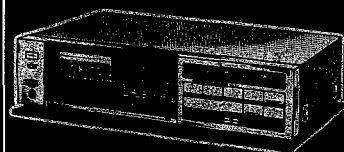
Vicks Sinex, and Neo-Synephrine the best-selling nasal decongestants (a segment in which sprays are at least three times as popular as drops).

What are your chances of needing one of these products this winter? If you live in the New York-New Jersey-Pennsylvania area, you're more than twice as likely to catch a cold as a West Coaster, says Saks. But you can always move to the Antarctic, where people have very few colds, perhaps because they're so isolated. Or to the frigid Norwegian island of Spitsbergen, where local residents stop getting colds once the mailboats leave in the fall, and don't sicken again until they return in the spring. Boys get more colds than girls (school-age kids, especially the kindergarten-to-sixth-grade set, are the most susceptible), but for some reason women are more cold-prone than men. And people get fewer colds as they age, probably because their bodies build up immunity to some cold viruses.

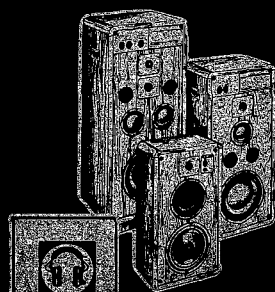
Colds are three times more common in winter than in summer—the peak season runs from Christmas through Washington's Birthday—but coldness and even wetness apparently have nothing to do with it. In one study, cold viruses were administered to (willing) subjects standing shoeless in water in a frosty room, and to (even more willing) subjects who were kept nice and warm. The cold count? The same for both groups.

More colds seem to begin on a Monday than any other day: They're actually "caught" two or three days earlier, supposedly after a hard workweek has lowered the body's resistance to infection. And most of them are caught by touching the hand of someone who has a cold. In a study at the University of Virginia Medical Center, subjects who touched fingers with a cold sufferer for only ten seconds a day were far more likely to get sick than volunteers exposed to a sniffer's germs for fifteen minutes a day, and even to a sick roommate.

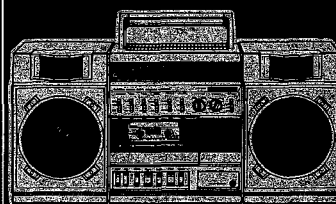
There seem to be more old wives' tales about ways to ward off a cold than there are old wives. Two thousand years ago, the thing to do was kiss the hairy muzzle of a mule. Today, in England at least, it's to sit naked in front of a fan for fifteen minutes a day. Here in America, where it's practically national policy to bundle up and eat an apple a day, the home remedies aren't quite so eccentric. Some people recommend munching on a clove of garlic. Others suggest gorging on vitamin C. Some advise coaxing the villainous virus out with a steamy bath. And others just say drown it in hot rum toddies. As for myself, I'll stick to a remedy the Mount Sinai Medical Center in Miami Beach found accelerates the flow of mucus and clears the nose. Chicken soup, of course.



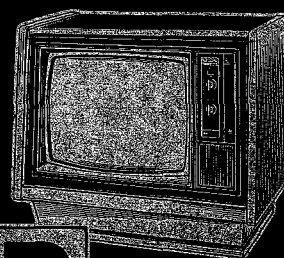
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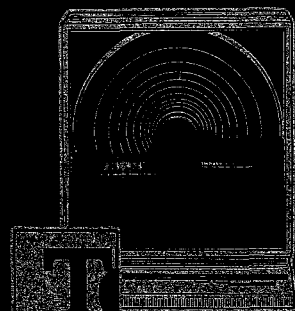
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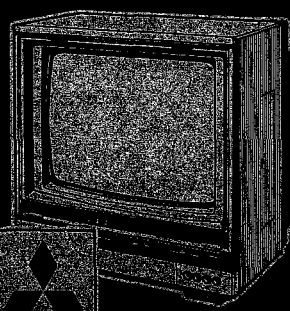
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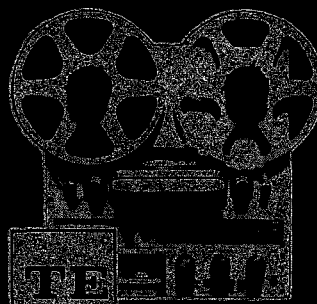
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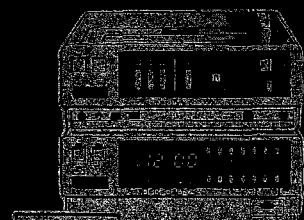
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The Bottom Line/Jack Egan

FROM BOOM TO BUSES

Volvo's U.S. Expansion

WHAT WILL CARS BE LIKE IN THE NEXT century? Sweden's Volvo believes they will be functional rather than flashy, with an understated chic that appeals to buyers looking primarily for quality, safety, and durability—characteristics that distinguish today's Volvos.

In its current advertising campaign, Volvo in fact asserts that its 1984 models are the first cars made for the twenty-first century. The clever claim is based on the sixteen-year average life expectancy for Volvos sold in this country. The latest edition of *The Car Book*, an evaluation of 80 automobiles by a former Department of Transportation official, places the Volvo DL, along with the Ford Mustang, at the top of the list for safety and quality.

Volvo is hoping this reputation for excellence will rub off on its latest U.S. product line—mass-transit buses. The Swedish firm's first American-made bus rolled off the assembly line in its Chesapeake, Virginia, plant in October. And Volvo recently landed its first two municipal contracts: a \$10-million order from the city of Philadelphia for 50 articulated (bend-around-the-corner) buses, followed by a fifteen-bus order from San Mateo, California. The Philadelphia purchase, by the way, was made when David Gunn headed that city's mass-transit system. Gunn has since begun to tackle New York's bus and subway woes as the new president of the city's Transit Authority.

"Over the next few months, we hope to see quite a few orders," says Bjorn Ahlstrom, the urbane and punctilious Swede who is the president and chief executive officer of Volvo North America Corporation.

Meanwhile, Volvo's U.S. car business is booming. In 1983, for the second year in a row, Volvo led all other European manufacturers in U.S. sales, widening the gap between itself and No. 2 Volkswagen. The Japanese car companies still dominate the import market here, but Volvo leads the rest of the pack.

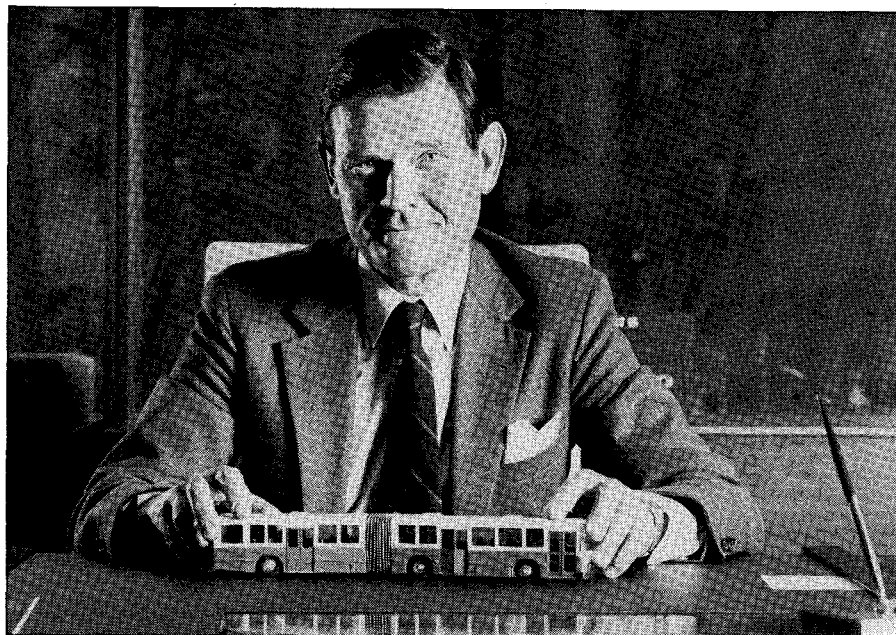
Volvo sold nearly 88,000 cars in this country last year, a gain of 23 percent, or 16,000 units, over 1982. Volkswagen sold 75,000 imports (a figure that does not count the cars VW makes in this country), placing second, and Mercedes-Benz came in third with nearly 71,000 autos. Volvo's lead over Volkswagen increased from 2,000 cars in 1982 to 12,000 in 1983. And in dollar terms, Volvo ran neck

and neck with Mercedes, whose cars are much more expensive. That's not to say a Volvo is cheap, ranging from \$11,000 for the basic Volvo DL to \$22,000 for the fully equipped 760 GLE, which Volvo introduced in 1983 to appeal to more-affluent buyers.

"Every year we are selling a richer and richer mix of cars," says Ahlstrom, whose unit now accounts for \$2 billion in annual business, or about one-third of

energy, in particular, has been plagued with problems, and a major reorganization is under way.

"We might have been able to sell a few more cars last year if we had really pushed, but we determined that this is not in line with Volvo's quality image," Ahlstrom says. Volvo has sought to control the growth of imports into this country, seeking to maximize profitability by managing demand, instead of



Busing enthusiast: Ahlstrom and his firm's new U.S. model.

Volvo's worldwide auto, truck, and bus sales. Included in the total are about 10,000 cars sold in Canada, revenues from Volvo's money-losing North American truck unit, and sales of marine engines. While Ahlstrom won't reveal profits for his division, he indicates that the strength of the dollar plus the rise in average profit margins has produced "very satisfactory results."

The strong U.S. showing contributed significantly to the overall 1983 profitability of A.B. Volvo, the Swedish parent company. Last week the firm reported that pre-tax profits rose 58 percent in 1983 to \$470.6 million. Sales increased 33 percent to \$12.33 billion. Profits would have been much higher but for big losses in Volvo's oil-trading and energy subsidiaries, which account for half of total sales.

Under chairman Pehr Gyllenhammar, Volvo has diversified, adding food processing, commodity trading, and oil and gas interests to the company's basic automotive business. But the move into

going for the largest possible market share.

"We have had a posture of controlled growth since the 1970s, and we don't want to explode," says Ahlstrom. "We want to be absolutely sure that we have the proper service network for our customers."

Volvo's current success contrasts with a series of near-disastrous experiences in the mid-1970s. When the oil crisis hit in 1974, Volvo had a hard time adjusting to the new market realities. The company was hit with a series of embarrassing recalls, and its annual U.S. car sales started to plunge. By responding quickly, Volvo was able to salvage its business and restore its reputation. It was also one of the first companies to introduce robots in its factories to improve the quality of its production.

In a survey of new Volvo buyers conducted in early 1983, the first reason given for the Volvo purchase was that it was "a well-made car." Ranking next in importance were Volvo's durability and

reliability, its safety features, value for the money spent, and ease of handling. Buyers had less concern about average gas mileage, styling features, or the car's power and pickup.

Volvo is essentially a family car, a fact revealed by a breakdown of its product mix and a profile of the average purchaser. The typical Volvo buyer is a married male in his mid-thirties. However, in 59 percent of Volvo families, the wife is the main driver. Average household income is over \$50,000, and 90 percent of Volvo purchasers have had some college education, while nearly 30 percent have a graduate degree. About half of the purchasers are professionals or managers.

Last year, Volvo sales split almost equally between its basic sedans, its sportier turbocharged luxury cars, and its station wagons. No other carmaker has such a high percentage of station-wagon sales. The Volvo wagon is especially popular as a second car for upscale families and is often chosen because of its reputation for safety.

Volvo's business has traditionally been concentrated in the Northeast and on the West Coast, with California alone accounting for almost 25 percent of sales. Lately, though, the fastest growth has been in the Southeast and in Texas.

Ahlstrom, 48, who worked for I.B.M. in Sweden before coming to Volvo in 1968, has been credited with the company's turnaround and its recent success. But he is far from complacent about the future.

"Detroit is getting back in there with better products, and with products designed to compete in the segment we have targeted," he says. "The competition from the Japanese manufacturers is also fierce, and we see them selling cars that are bigger and better equipped."

Japanese car exports to this country have for two years been subject to a "voluntary" quota of 1.7 million units. This restriction has caused Toyota, Nissan, Honda, and other leading manufacturers to shift their mix from smaller cars to larger, more profitable models. "Everyone is wondering what happens in March 1985, when this restriction expires," says Ahlstrom.

Another concern is the "domestic content" bill now before Congress. If passed, the legislation would require car manufacturers that sell 100,000 cars a year in this country to include 10 percent in U.S.-made parts and components. The percentage increases with the carmaker's volume of sales.

"In its existing form, this bill would pose a problem if we were to sell over 100,000 cars here," says Ahlstrom. "But I don't think it is going to pass," he adds. The economic recovery has improved the profitability of U.S. auto companies and caused workers to be rehired. "This

has taken a lot of steam out of the issue, but it is still there," he says.

There is already a local-content requirement for buses sold to local governments. Congress has appropriated \$1 billion for transit aid, but 51 percent of any equipment purchased by a municipality must come from U.S. manufacturers. Volvo, which is Europe's second-biggest bus manufacturer, after Mercedes-Benz, already had an auto-assembly plant in Virginia, never activated, which it has turned over to bus production.

About 5,000 city buses a year are purchased across the United States, and Volvo is aiming to get about 10 percent of that market. In 1984, Volvo will build 100 buses in Chesapeake and expects to raise that total to 300 in 1985. Ultimately, Volvo could manufacture 600 buses a year at the facility, according to Ahlstrom, but that will depend on how well its vehicles are received.

In the next six months, a number of cities will be in the market for buses, including Buffalo, Yonkers, Phoenix, Milwaukee, and Columbus, Ohio. The New Jersey Transit Authority will also be taking bids. Volvo's main competitors in the bus market include General Motors, Grumman, and several smaller foreign firms.

Why did Volvo wait until now to enter the bus business here? "It has taken a long time to make the engineering changes to meet U.S. standards," Ahlstrom says. One hurdle was to develop an adequate air-conditioning system. In addition, the company wanted to make sure that it had a product that would meet public expectations. "We were not about to gamble our quality reputation by having our buses fail."

Ahlstrom is hopeful that Volvo will eventually get a chance to sell buses to New York City, as well as to the New Jersey Transit Authority. New York is both a big market and a major challenge. The Grumman Flexible buses, which make up most of the city's fleet, have had a difficult time staying in service, because of the wear and tear from the city's streets.

"It is tough to be a bus in New York City," Ahlstrom admits. That's one reason Volvo is currently testing two buses in Manhattan. "Given our dedication to quality and durability, I think we should stand a good chance to compete for business," he says. "But it is a little premature to make predictions."

One factor that may favor Volvo is a shift in municipal procurement policies. Cities no longer automatically choose the lowest bidder but take into account the lifetime cost of a bus or subway car.

Whether Volvo's buses meet its own high expectations and the standards the public has grown used to in its automobiles, only time will tell.

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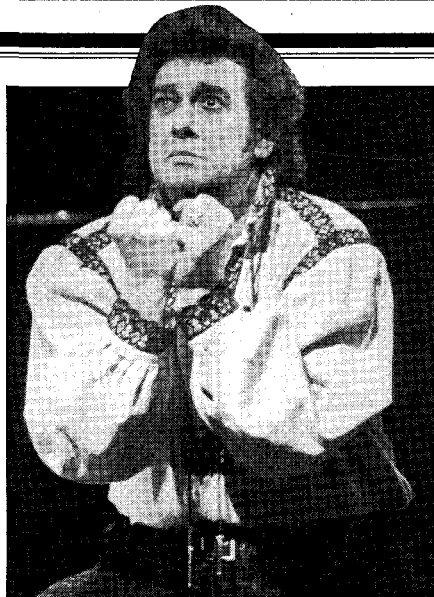
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In its first North American appearance, Noh-Kyogen National Theatre of Japan plays the Beacon Theatre February 5 and 6, featuring dazzling costumes and masks. And at long last, Jerome Robbins has come up with a tentative title—*Antique Epigraph*—for his new ballet, which is set to Debussy music and premieres with the New York City Ballet February 2.



For Auld Lang Syne

The Philly Pops, with the Velvet Fog (Mel Tormé) as special guest, perform "A Salute to Gershwin" February 6 at Carnegie Hall under the nimble baton of pianist Peter Nero.

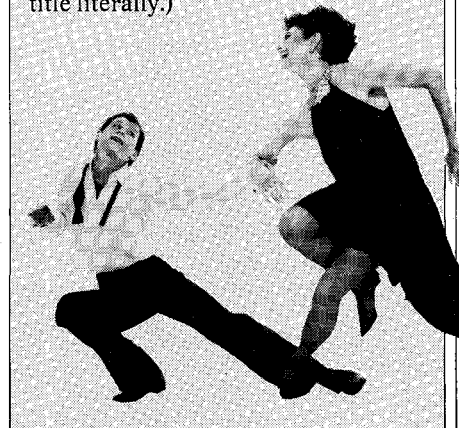


Verdi Chez Nous

The great Plácido Domingo (above) is gripped by passion in Verdi's *Don Carlo*, airing February 1 on Channel 13 at 8 P.M. English subtitles allow you to follow every word, if that's your pleasure.

Haute Couture Sinatra

Sporting Oscar de la Renta costumes, John Carrafa and Sara Rudner are knockouts in Twyla Tharp's *Nine Sinatra Songs*, only one of the wonderful premieres at BAM now through February 12. (*Bad Smells* is also on the agenda—don't take the title literally.)

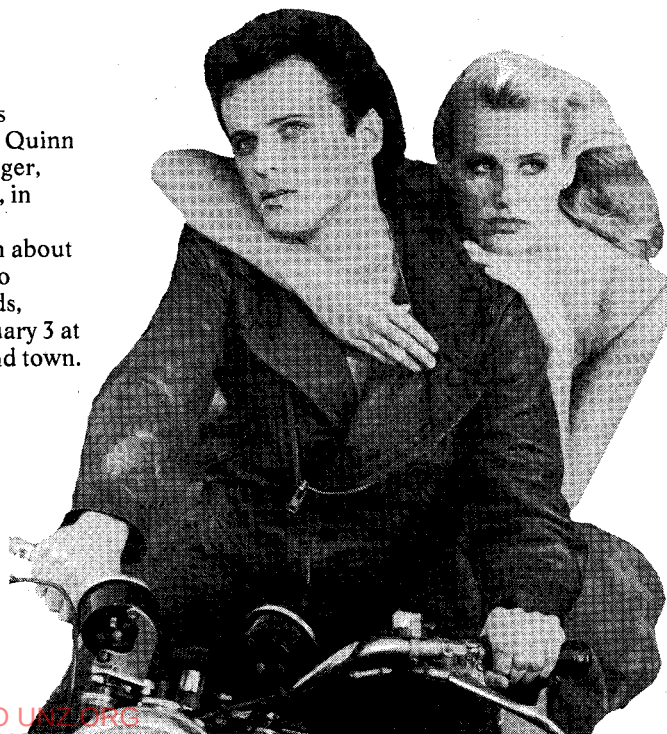


Holocaust

One of the finest films ever made about World War II, Vittorio De Sica's *The Condemned of Altona* stars Maximilian Schell and the beautiful Sophia Loren, and will be shown February 2 at the 92nd Street Y.

Easy Riders

Intense desires inflame Aidan Quinn and his passenger, Daryl Hannah, in James Foley's *Reckless*, a film about riders from two different worlds, opening February 3 at theaters around town.



Photographs: top center, J. Heffernan; bottom left, Gary Friedman.

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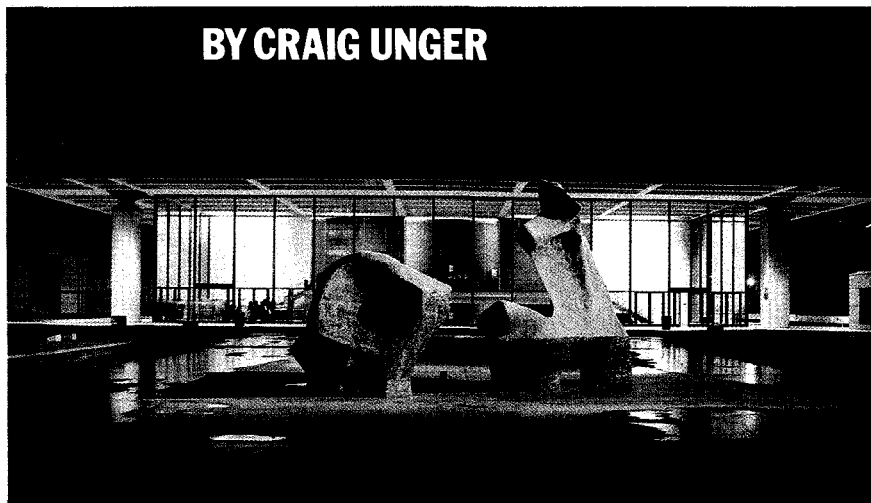
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NEW YORK

THE WAR AT LINCOLN CENTER

BY CRAIG UNGER



CAN YOU BEAT IT?" ASKS MARTIN E. SEGAL. THE chairman of the board of Lincoln Center is meticulously dressed, a tiny garnet rose blooming as usual in his lapel. "Can you beat it?" he repeats. "They're busy around dinner parties denouncing Lincoln Center. They're kids! They're really babies, you know. Trying to bully us into something. Fat chance!"

The object of Segal's disdain is the board of the Vivian Beaumont Theater and Beaumont executive director Richmond Crinkley. Crinkley refuses to be quoted about Segal, but a Crinkley ally, who requested anonymity, says, "Marty would love nothing better than to see us fail. He loves to make fools of us. We've got the money to renovate the Beaumont. We've raised it twice, and each time he's sabotaged us."

If you've been looking for theater at Lincoln Center lately, chances are you've been looking in the wrong place. The recent success of Peter Brook's *La Tragédie de Carmen* not-

Lights on: Until Carmen opened, last fall, the Vivian Beaumont Theater had been dark for more than two years.



Photographs by Langdon Clay.



FEBRUARY 6 1968 NEW YORK

MELODRAMA: *A bunker mentality prevails. Charges of lying fly*

withstanding, the real drama has taken place offstage. Officially, Lincoln Center and the Beaumont claim to be negotiating a settlement to their long-standing dispute. But in fact for more than a year the two institutions have been in a state of war. A bunker mentality prevails. Each side has its own Byzantine conspiracy theories about its opponent. Sexual insults abound. Charges of lies, sabotage, and conflicts of interest fly back and forth. Each side informs on the other to the press. And the level of discourse rarely rises above the personal attack.

The unlikely cause of all this ferocity, the Vivian Beaumont Theater, is the weakest of the ten constituents of the most prestigious cultural complex in America. The theater's problems date from its inception. In 1962, a prophetic construction worker on a lunch break gestured at the theater he and his

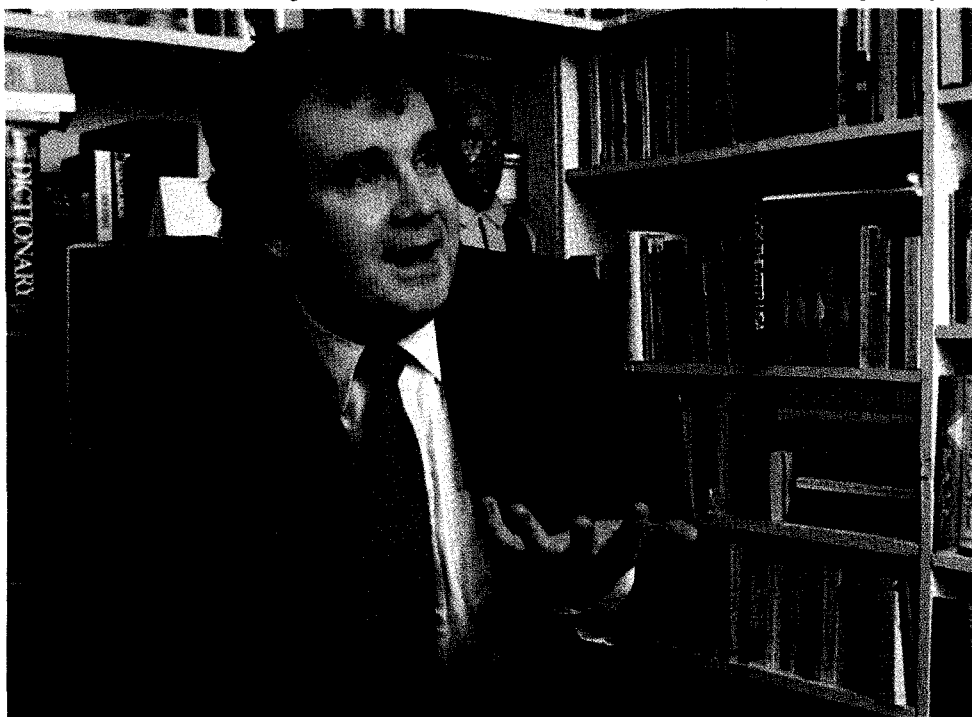
TODAY, THE NAME LINCOLN CENTER FOR THE Performing Arts connotes such quality and luster that it's easy to forget that Lincoln Center itself is little more than a landlord. Created in 1959 by Robert Moses, the center physically consists of four auditoriums, an educational building, a library, a garage, and administrative offices. The complex lured the Metropolitan Opera, the New York Philharmonic, the New York City Ballet, the City Opera, the Juilliard School of Music, and the New York Public Library, each of which was already a powerful cultural institution in its own right. The Lincoln Center Film Society and the Chamber Music Society were created to make their homes there.

From the beginning, the relationship of Lincoln Center to its constituents was designed primarily to be one of landlord to tenant. The board of directors of Lincoln Center is principally responsible for functions such as security and maintenance for the buildings, although it also books concerts for halls when they are empty, oversees series such as Mostly Mozart and Live From Lincoln Center, and administers shared fund-raising drives. Each constituent, however, has its own board of directors, its own budget, and artistic autonomy.

Almost as an afterthought, the creators of Lincoln Center decided the complex should have a drama center. Funds were raised, and the Vivian Beaumont Theater was built. "They put up the building without any thought as to who was going to use it or how it was going to be used," says Papp. Designed by Eero Saarinen and Joe Mielziner, the Beaumont is considered by many to be the architectural jewel of the center. But the main auditorium has been plagued by design problems. At the start, officials were bitterly divided over whether to put in a traditional proscenium stage—the kind found in conventional Broadway houses—or a thrust stage, which juts out into the audience, surrounded on several sides by seats. Mielziner argued for a proscenium. New York Times critic Walter Kerr, who was brought in as a consultant, argued for a thrust stage. A compromise was reached. Against the judgment of both men, the theater was built to accommodate both kinds of stages. As in the current production of *Carmen*, seats can be removed to create a thrust stage. But with those seats in place, the stage returns to the proscenium style.

The compromise pleased no one, and the theater was roundly criticized. Theatergoers have encountered acoustic dead spots and poor sight lines from some seats. Directors claim that the vast spaces work against the intimacy required for many plays. Even Mielziner disliked it. "It's a compromise design which I would never do again," he said.

From the beginning, the theater also faced enormous financial problems. Although locked into union contracts, the Beaumont, a nonprofit organization, was expected to sell tickets at prices below Broadway scale. The 1,100-seat capacity is considered barely large enough to support big musical



Waiting: The Beaumont's Richmond Crinkley says the theater is impractical and must be renovated.

colleagues were erecting just north of the Metropolitan Opera House. "Big, pink white elephant," he said to a reporter. Since then, scores of grim stories have appeared about the theater's problems—financial, architectural, acoustic, labor, and political. Until *Carmen* opened, last fall, the Beaumont had been dark for five out of the six preceding seasons. Experts can't even agree about how the theater should be used. Some still dream that it might provide a home for an American repertory troupe in the mold of England's Royal Shakespeare Company. Others claim the theater won't survive without a complete renovation.

But by now the war has escalated to a level of unpleasantness that has obliterated the real issues. On one side is Marty Segal, 67, a millionaire actuary turned cultural power broker. On the other is Richmond Crinkley, 44, a tall Virginian and sometime Broadway producer. One major figure in the arts, who looks at the embattled board members of both sides with amusement, says, "They are failed artists, impressed with the magic of the arts. Rub it and maybe it will stick to you." For all the rubbing, though, the two corporate boards haven't worked any magic. "The audience doesn't care about these power struggles," says producer Joseph Papp. "They want to see a good show."

back and forth. Each side has its own Byzantine conspiracy theories.

productions, even when they are successful. Yet the Beaumont is more spacious—and carries a higher overhead—than theaters that normally stage non-musical productions. What's more, the theater's peculiar construction makes it impossible to use the 299-seat Mitzi Newhouse Theater—which is also in the Beaumont building—without incurring huge utility costs from the larger theater.

The Beaumont's early directors struggled with such problems, but some notable productions were staged. In the 1968–69 season, Lee J. Cobb played King Lear, and Frank Langella and Anne Bancroft starred in *Cry of Players*. The next season, young Al Pacino starred in *Camino Real*, and a year later the Beaumont put on a lavish production of *The Playboy of the Western World* with Leonard Frey.

In 1973, Joe Papp's New York Shakespeare Festival took up residence in the Beaumont. Under Papp, the theater finally enjoyed hard-won success. Papp's last season in particular was hailed by critics. It included a memorable production of *The Cherry Orchard*, with Irene Worth and Meryl Streep, and a production of *Three Penny Opera* starring Raul Julia. Many people thought Papp had solved the theater's troubles through imaginative use of the space. Papp still criticized the design and argued for renovation. But he found the financial problems posed by the Beaumont even more overwhelming. In 1977, tired of trying to come up with \$2.5 million a year in subsidies for the theater, he withdrew from the Beaumont.

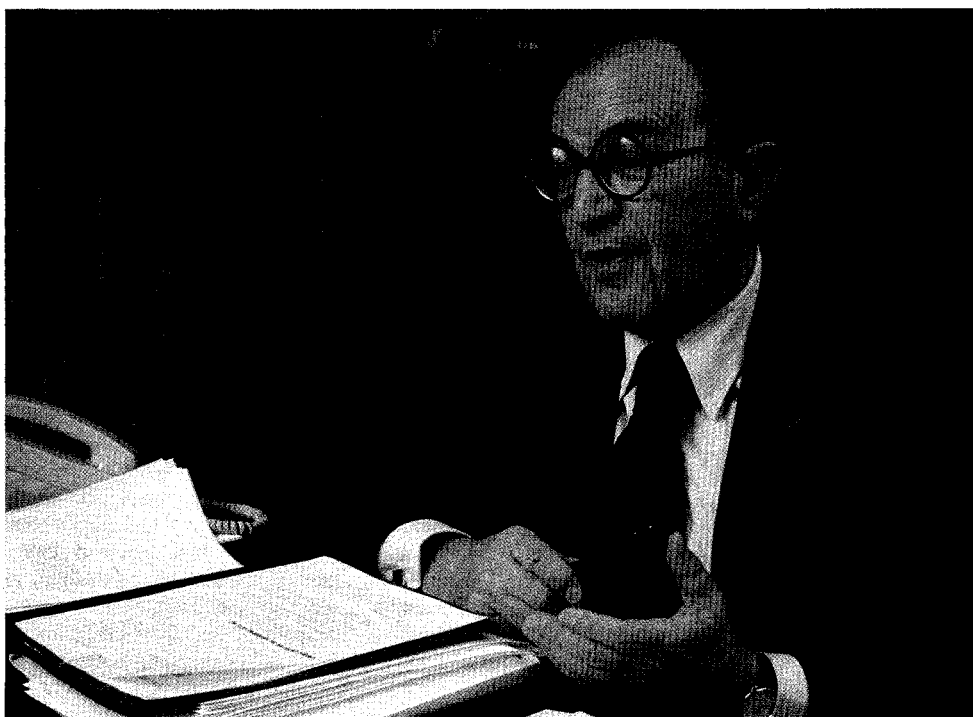
For three years, the theater was unused—though even when dark it cost Lincoln Center and its constituents over \$400,000 a year to maintain. The Beaumont was held in such low esteem that for years Chauncey Newlin, a board member of the Metropolitan Opera, submitted proposals to have the theater torn down and replaced by an apartment building that at least would bring in some income.

IN THE LATE SEVENTIES, JOHN S. SAMUELS III, A Gatsbyesque Texas industrialist, began to make his mark as a cultural figure in New York. By 1978, Samuels had assumed the chairmanships of City Center, the City Opera, the City Ballet, and the Beaumont. His choice to revive the darkened theater was Richmond Crinkley, who had moved to New York in 1977 after making a name for himself first at the Folger Theater and then at the Kennedy Center, in Washington. Samuels and Crinkley set about making plans to create a new theater company. In the meantime, Crinkley went to work on some of his own Broadway projects. Though Crinkley is not considered a major success as a Broadway producer, one of his shows, *The Elephant Man*, became a hit.

In 1979, Samuels and Crinkley announced the creation of an artistic "directorship"—including Woody Allen, Edward Albee, Ellis Rabb, Sarah Caldwell, Robin Phillips, and Liviu Ciulei—to plan the first season. The notion of theater by committee was greeted with widespread skepticism in the

theatrical community, but the interest in reopening the theater was strong enough to overcome such criticism. For the time being, resolution of the theater's long-standing architectural inadequacies was tabled. After all, as Crinkley wrote to the Lincoln Center board, "each of the members of the Directorate knows and likes the Vivian Beaumont theaters in their present configurations and does not believe that major architectural or structural changes are needed or desirable."

The reopening was postponed for a year as more money was sought. Finally, in late 1980, with Crinkley as executive director, the lights were turned back on in the Beaumont. The season consisted of three plays. The first, *The Philadelphia Story*, was widely panned. The second, *Macbeth*, fared even worse, and Crinkley was criticized for miscasting as Macbeth the young Philip Anglim, a friend who had starred in *Elephant*



Impatient: The design is not the problem, says Martin Segal, of Lincoln Center. "It never was."

Man. The third play, Woody Allen's *The Floating Light Bulb*, got mixed reviews but was dismissed by many people as an unfinished work.

Crinkley's first season had been a failure. But he had some defenders. They argued that most plays on Broadway flop and it is a bit harsh to judge a producer on the basis of three plays staged in a problematic theater. At the Beaumont, a consensus began to emerge that the real villain was the theater itself. Large productions could work there on occasion, they argued. But smaller, more intimate plays were almost certain to fail, and a director couldn't put together a season made up of large productions alone.

The board of Lincoln Center, then headed by Amyas Ames, agreed. "We had the whole season planned when Lincoln Center came to us and said we have this wonderful grant," says John Samuels. "We were overjoyed because we'd had so many complaints about the theater." In April 1981, Lincoln Center and the Beaumont announced a renovation plan designed to solve the architectural and acoustic problems once and for all. The modified thrust stage would be replaced by a standard proscenium stage, one that would be adaptable to more kinds of productions. Replacing the stage would make room for about 200 more seats, thus easing the eco-

COMMUNICATIONS BREAKDOWN: "I think Marty just decided that

nomic burden the theater imposed on its productions.

The renovation would cost \$6 million, and the money seemed easily within reach. The Fan Fox and Leslie R. Samuels Foundation had promised \$4 million, with the provision that the Beaumont come up with \$1.5 million in matching funds. Already, \$1 million of the Beaumont's matching money was available from philanthropist Fred Koch, provided that I. M. Pei be hired as architect. Lawyer Jerome Greene promised \$500,000. That made a total of \$5.5-million. With just half a million more, the Beaumont would finally be able to solve its problems—or so it seemed. Pei was hired as architect, and Cyril Harris as acoustician. Meanwhile, Amyas Ames stepped down as chairman of Lincoln Center and was replaced by Martin E. Segal.

MARTIN SEGAL ARRIVED AT LINCOLN CENTER with a reputation for being able to breeze in and out of difficult administrative situations. A self-made success as an actuary and investment banker, Segal had become active in the arts world during Mayor Beame's administration. At five feet three inches tall, he liked to tell reporters that he and the five-foot-two-inch mayor saw eye to eye. In both private business and the arts, Segal was known as a "brilliant manipulator," as one longtime acquaintance calls him. "He can be terribly candid or a great poker player," says another colleague. In his work at Wertheim & Company, the investment-banking firm, he was called "The Glider" for precisely that talent.

Segal's first major coup in the nonprofit cultural sector came during his 1974 chairmanship of the Mayor's Committee on Cultural Policy. Under his leadership, the committee issued a report showing that the arts and related activities brought more than \$5 billion into New York annually. "The central question that Marty posed was brilliant," recalls Michael Botwinick, who worked with Segal in those years and is now head of the Corcoran Gallery, in Washington. "It altered the way that people who are responsible for nuts-and-bolts politics looked at culture. Before that, they looked at it as a strange sort of luxury. When Marty pointed out it was a key reason for tourism, it gave them a tool."

At the time of Segal's arrival, the most powerful, most visible post at Lincoln Center was not the chairmanship, but the presidency. John Mazzola had held that job for five years. In September 1982, however, Mazzola resigned under murky circumstances, having run up a bill of \$18,000 in personal expenses on Lincoln Center's accounts. He stayed on for a time as a consultant and paid back his debt with the help of a loan personally guaranteed by Segal. Mazzola's successor, Glenn Ferguson, had little clout and resigned last month after only nine months on the job.

Segal quickly established himself as the kingpin of Lincoln Center. But dealing with the limits of power thwarted even an administrative whiz like Segal. As one official there puts it, the place is "nothing more than a janitor, a custodian. As an eleemosynary institution, it's a masquerade, a comedy." Supposedly, Lincoln Center and the Beaumont were working together to bring about the renovation. In fact, the agreement between the two parties was coming unglued. The theater was still dark, and there seemed to be virtually nothing that Lincoln Center could do about it.

By late 1982, the contingencies upon which the donations were built began to collapse like dominoes. I. M. Pei and Cyril Harris had begun preliminary work in 1981, but by early 1982 the two men were feuding. Finally, Pei resigned. In March, Fred Koch pulled out. Meanwhile, a financial settlement had to be reached with Pei before another architect would under-

take the project. It was four more months before the firm of Hardy Holzman Pfeiffer was engaged to take over.

That fall, Segal was visited by Les Samuels. As Segal recalls, Samuels said, "Look, Fred Koch has withdrawn his grant now that Pei isn't the architect. I understand nothing is happening. The Beaumont hasn't met my conditions of having \$1.5-million in matching funds, so I'm withdrawing my grant."

The setbacks notwithstanding, Crinkley and the Beaumont board hardened their resolve. They insisted that the theater needed to be renovated and that they could raise the money to do so. Yet, as the theater remained dark and the funding collapsed, the credibility of Richmond Crinkley and the board of the Vivian Beaumont Theater began to erode. Again and again, Crinkley came under attack from people in the theater world, from the press, from Lincoln Center board members, and from Martin Segal.

Crinkley's critics said that the darkened theater was an embarrassment to the complex. Even Crinkley himself had admitted that certain productions could work at the Beaumont, the critics said, but Crinkley booked nothing, claiming that renovation was always about to get under way. Some people thought they saw a conflict of interest on Crinkley's part. At the same time that he was collecting his Beaumont salary—\$50,000 a year in 1983, plus substantial benefits—he continued his outside theater work, putting on *Passion* after *Elephant Man*. If he produced a play on or off Broadway, instead of at the Beaumont, he would of course receive an additional producer's fee. "Heads of other constituents of Lincoln Center do outside work as well—Zubin Mehta at the Philharmonic, James Levine at the Met," says one Lincoln Center board member. "But with Crinkley a key ingredient was the ongoing darkness of the theater. Why not use the Beaumont as a booking house for *Passion* or anything else while they continue to raise money for the renovation? The answer is they could have."

Some critics even suggested that for competitive, commercial reasons the Beaumont board might not really want to see the theater in operation. These critics point out that at least six board members have been involved in theatrical productions during the crisis, three as backers of Crinkley's independent commercial shows.

JUST AS CRINKLEY WAS COMING UNDER INCREASING criticism from the Lincoln Center people, so the Beaumont officials were growing more suspicious of Martin Segal. "I think Marty just decided that Richmond had to go," says John Samuels. The officials believe that Segal sabotaged the fund-raising drive in an effort to drive Crinkley out.

As evidence of Segal's supposed subterfuge, Beaumont sources complain that Segal failed to communicate with the Beaumont on crucial fund-raising developments. On November 8, for example, Les Samuels wrote to Segal formally withdrawing his \$4 million. But Beaumont sources say they were not told for ten days. They also charge that Segal secretly had Jerome Greene's \$500,000 contribution moved from a Beaumont account to a Lincoln Center account. Finally, they claim that Segal hindered a potential \$3-million "pledge" they later obtained from an anonymous donor.

Segal vigorously denies the charges. Les Samuels "has a perfect right to withdraw the grant," Segal says. "He told us his door is open and when we had confidence in what was happening at the Beaumont he'd be willing to entertain any discussions about his involvement." He maintains that the shifting of Greene's funds was perfectly legitimate and hardly secret. As for the \$3-million grant, Segal says, "That's not bankable. That's not a pledge."

Richmond had to go," says former Beaumont chairman John Samuels.



At the Beaumont: Camino Real (1969) ...



A Cry of Players (1968) ...



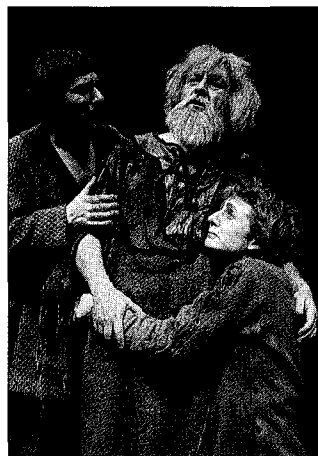
Three Penny Opera (1976) ...



Playboy of the Western World (1971) ...



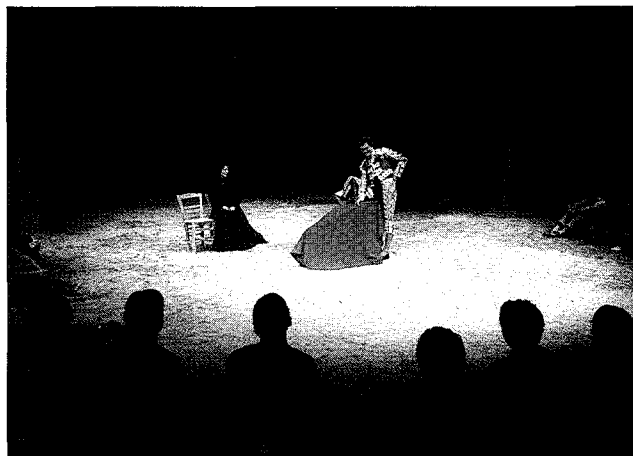
The Cherry Orchard (1977) ...



King Lear (1968) ...



Macbeth (1981) ...



Carmen (1983).

The question of confidence is a particularly sensitive one. "I just think [Segal] wants to submarine a bunch of people he doesn't like," says one official. Adds another, "One of Marty's tactics is to cast doubt on any money we've raised. If we gave him cash, he'd say it was counterfeit."

"This is really tawdry stuff," responds Segal. "Is there lack of confidence? Yes. For promises made and not kept. For representations made that are untrue. For introductions of issues that are not relevant. And for the absence of performance for which you are paid and for which you are established. Those are all reasons for lack of confidence."

Beaumont officials also claim that Lincoln Center started a propaganda campaign to discredit Crinkley. They point to a 52-page chronology of the Beaumont debacle issued by Lincoln Center. The document is remarkable in parts, a kind of promotion in reverse. Selected quotations from reviews of Crinkley's three Beaumont plays are singled out: "an inexplicable catastrophe," a "doomed production," "bleak," "a deception," "pedestrian," "implausible," and "deplorable." Crinkley says the chronology is riddled with errors. The Beaumont prepared one of its own, as well as a seven-page

refutation listing "inaccuracies, errors and omissions" in the Lincoln Center account. Altogether, there are dozens of claims and counterclaims. "Through repetition in the press," Crinkley says, "the errors in the [Lincoln Center] chronology have begun to take on a life of their own."

Beaumont officials see a conspiratorial significance in Segal's long-standing friendship with Arthur Gelb, the powerful deputy managing editor of the *Times*, who oversees the paper's cultural coverage. They charge that Segal has exploited his friendship with Gelb to manipulate the *Times*'s extensive coverage of the Beaumont, which often has been critical of Crinkley.

"Am I friends with Arthur Gelb? Yes," says Segal. But, again, he vigorously denies propagandizing or trying to take advantage of the friendship. In fact, Segal has received generous treatment in the *Times*. In 1981, when he was mugged in the Pan Am Building, the *Times* splashed the story across the front page of the "Metro" section. The paper portrayed the mugging as a symptom of the worsening crime situation in midtown, but, in any case, the editors devoted an unusual amount of space to a \$100 robbery. And in March 1982, when

ENDGAME: *The Beaumont has become paralyzed. "You'd have to be*

Segal was given an award by the Museum of the City of New York, the *Times* ran a story that he was going to receive the award and followed up with an article saying that, indeed, he had received it.

Nonetheless, the consensus in the theater community is that the extensive *Times* coverage of the Beaumont affair has been generally fair. Crinkley himself has been given room on the op-ed page. "I think Marty could well run off to the *Times* to help settle his problems," says a figure in the arts world who has dealt with Segal for years. "But that doesn't mean the *Times* has been wrong in its criticism of Crinkley."

In the midst of all the accusations, the original issue was virtually lost: Was renovation the first and essential step to reviving the theater?

In the eyes of Crinkley and other Beaumont officials, the answer was unequivocally yes. Nothing could be done until the theater was fixed. To bolster their viewpoint, they drew excerpts from a 510-page dissertation on the Beaumont that derided the theater as a soulless "monster" and that quoted one expert: "This is the house that jackasses built."

Yet, most people in theater and design argue that the Beaumont management has vastly overstated the theater's problems. "To me, the whole architectural program of the theater is strange," says architect Philip Johnson, who consulted on the renovation. "But some things must adapt perfectly well." Even Papp, who had argued during his tenure for renovation, thinks the design flaws can be overcome. "I would never have left the Beaumont if it were only for the architectural problems," he says. "What do they say—'Two planks and a passion'? You can put on a play anywhere."

Martin Segal was convinced that renovation was not essential. "It is the age of deflection," says Segal. "Renovations, plans, models, two years off, three years off, don't put you to the test of what you are about. That's deflection. The problem is not the shape of the theater. It never was."

BY EARLY LAST YEAR, THE RUPTURE BETWEEN Lincoln Center and the Beaumont was complete. The war turned vicious. Each side kept massive files on its foe, meticulously detailing each supposed misdeed. Board members quit in political power plays. According to Segal, private investigators looked into the finances of John Samuels, whose fortune had collapsed.

Some sources claim Segal began to talk as if he thought he was up against a homosexual cabal. He denies any bias against homosexuals. One Beaumont board member had by then become open about his homosexuality, and Segal insists he defended the board member when a group of women at Lincoln Center demanded his ouster.

Actual events involving the warring groups became *Rashomon*-like studies in subjectivity. Each side had its own version of what was taking place. On April 7, the Lincoln Center Executive Committee met to take stock of the Beaumont's progress in raising funds. According to Segal, the meeting was called to give the Beaumont a last chance. But Beaumont officials see the events of that day differently. They note that the minutes read, "Lincoln Center enthusiastically supports the intentions of the Beaumont Board to raise the money necessary to reconstruct the Theater."

Segal explains the apparent discrepancy by saying that just before the meeting he received a phone call from Barnabas McHenry, then a board member of the Beaumont, asking for support. Reluctantly, Segal repeated McHenry's plea to the Executive Committee, which passed a motion supporting the renovation drive. To this day, Segal regrets it. Crinkley, meanwhile, interpreted the meeting as a mandate for the

Beaumont to continue its charted course. "Nobody had told us they were in any way displeased," says Crinkley. "You don't use a term like 'enthusiastic support' unless you mean it."

But there were limits to how long even Crinkley could play Pollyanna. A week later, he ran into Segal outside Avery Fisher Hall. "Marty, I want your real support," he recalls saying. "We need you."

"You've got my board," said Segal. "Why do you need me?"

It was, according to Crinkley, the first conversation the two had had in more than six months.

MEANWHILE, SEGAL HAD FOUND ANOTHER card to play. Last spring, Broadway producer Alexander Cohen had phoned him. Peter Brook was interested in the Beaumont for his production of *Carmen*. Recalls Segal, "I explained meticulously to Cohen that though we were interested we didn't control the theater. It is leased to the Beaumont."

But Segal began to think about finessing the lease and bringing in *Carmen* himself. The Brook production had been hailed in Paris. No matter what happened, both Lincoln Center and the Beaumont would be better off financially than if the theater remained dark. But, more important, nothing could speak more eloquently against the folly of a darkened theater than a successful production.

Yet, for Segal to prove his point, Lincoln Center would have to get credit for the booking rather than Crinkley and the Beaumont. Fortunately for Segal, Alexander Cohen refused to deal with Crinkley. Segal's meetings with Cohen took place in secret. At first, only one person from the Beaumont board, Segal's ally, Jerome Greene, was informed. Meanwhile, rumors began to circulate throughout the theater community that Brook was bringing *Carmen* to the Beaumont. At a June 20 board meeting of the Beaumont, Greene was asked if there was any truth to such rumors. "It's all very pie-in-the-sky," he replied, according to Beaumont sources.

Segal could not book *Carmen* without getting the approval of the Beaumont board. Knowing that many board members would be hostile to him, he left little to chance. He quietly obtained a signed contract from Cohen and a check for \$150,000 as a deposit on the transaction. A meeting of the Beaumont board was called for July 12. Faced with a virtual *fait accompli*, Segal thought, the Beaumont could hardly refuse the deal. He turned up the pressure by sending out word that there would be a press release the day after the board meeting. With the press on the alert, the board didn't seem to have any choice.

But Segal's carefully orchestrated plan almost went awry. On the morning of the meeting, the *Times* found out about the *Carmen* booking. A reporter called Crinkley and asked who was responsible. He responded by reading a section of the lease between the Beaumont and Lincoln Center: "The Company will have the complete and full use of the facilities . . . including the booking of productions and performances by others." Crinkley denies that he tried to take credit for the *Carmen* booking. But his statement to the *Times*, though technically accurate, had apparently left the paper with the impression that the Beaumont had booked the production.

At about 2:15 P.M., Segal received a call from William H. Honan, the cultural editor at the *Times*. According to Segal, Honan said that Crinkley claimed to have made the arrangements for *Carmen* and that the booking only awaited ratification by the Beaumont board. Segal was furious. Not only had Crinkley found out about *Carmen*, the Beaumont seemed to

nuts to give in this atmosphere," says one discouraged board member.

be trying to take credit for it. "I thought, 'This is some way to deal,'" says Segal.

That afternoon, members of the Beaumont board began making their way to the Trianon Suite in the Hotel Carlyle for the meeting. Oblivious to the *Carmen* negotiations, they had continued to raise money. Many had never met Martin Segal, but most of them were looking forward to it. At last, they had some progress to report. By the end of June, the board had received pledges totaling \$1,554,000. What's more, it had found donors who might contribute as much as \$3 million more. The cost of renovating the theater had been cut down to about \$4.6 million—so it looked as if the money to get started was finally there. The blueprints and models from the architects were all in order. Barnabas McHenry set them up in the Carlyle for the benefit of Segal, who had not yet seen them.

"I'd never met Mr. Segal," says one board member. "I understand he can be very charming."

Segal entered, and McHenry pointed out the draft drawings. Segal breezed by, refusing to look. "I thought, 'What are you doing here?'" Segal explains today. "You're going to show me a model? Why should I look at them? I'm not an architect. For God's sake, we're talking about the real world. What are we, schoolchildren playing with Tinkertoys?"

At 4:30, Segal began to make his presentation. For the first time, the Beaumont board was told about the negotiations for *Carmen*. "His attitude was 'I want something, you want something,'" recalls one board member.

Board members said they'd like to think it over.

"You can't think it over," said Segal. "I have to know by seven o'clock tonight."

"I don't think we should be rushed, because I would like to have a conversation with the unions," said Crinkley.

"What for?" demanded Segal.

"I would like to apprise them of what's coming."

"That's got nothing to do with you. You're not the producer. Alexander Cohen is the producer."

"I'd be more comfortable if we waited a few days," said Crinkley.

"I think this story might leak to the press," said Segal. He demanded to know if Crinkley had talked to reporters. Crinkley said he'd only returned a phone call. Segal, however, suspected that Crinkley wanted to delay the board's action on *Carmen* so that a story would appear in the *Times* giving the impression that the Beaumont had booked the show.

"A lot of people on the board did not know Martin Segal," says one board member. "He was really laying into [Crinkley]. It was a performance that was shocking. I looked around the room and I began to laugh, because the reaction to his performance was so stunning."

Segal's "performance" worked. The Beaumont board approved the booking of *Carmen*, and newspaper accounts reflected Lincoln Center's role. But the issue of the renovation was probably farther away than ever from being resolved.

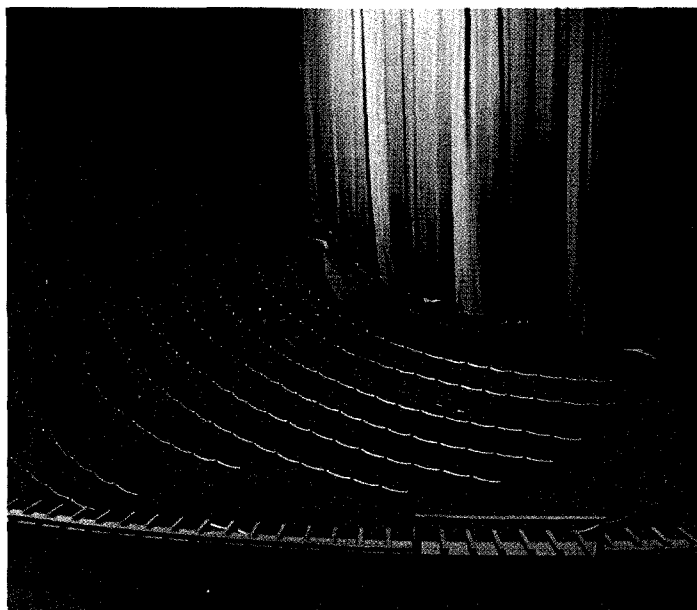
IN THE SOUR AFTERMATH OF THE JULY 12 MEETING, several members of the Lincoln Center and the Beaumont boards resigned. The two sides argued bitterly over whether or not the \$3-million donation that had been offered to the Beaumont was bankable. Crinkley's contract was renewed for another three years. Lincoln Center board members began to think that Crinkley controlled a "runaway board."

On August 23, the Lincoln Center board finally took action against the Beaumont. It stopped short of the most drastic step possible—evicting the theater group. Instead, Lincoln Center prohibited the Beaumont from using the name "Lincoln Center Theater Company," and cut off shared corporate funds. "When we are presented with a constituent who doesn't have a good record," says Segal, "we have a perfect right to say, 'Friends, do as you please. But use your own money and not ours.' It's a primitive idea, but a wholesome one. It's called accountability."

The move has paralyzed the Beaumont. Who would donate

to the renovation now? "You'd have to be nuts to give money in this atmosphere," says one Beaumont board member. Meanwhile, the endgame continues. One Lincoln Center board member was so eager to get rid of Crinkley he offered him \$100,000 to step down and stay on as a "consultant." Crinkley declined. For its part, the Beaumont has hired lawyers to draw up a suit charging Lincoln Center with sabotaging the fund-raising drive and engaging in other financial irregularities. The suit has not been filed.

Carmen, which opened last October, has generally been hailed as an artistic success, providing a public-relations victory of sorts for



The Beaumont: "This is the house that jackasses built."

Segal. The show is drawing well, particularly considering that it's an 80-minute opera in French, with tickets priced at up to \$40 each.

But it's not clear yet whether the show will actually make a profit. Sales are declining, and the production has had some losing weeks. Crinkley's argument will be bolstered if the show fails financially. "It is not the hit it is widely said to be," he says. "To me, the grosses prove definitely the need for renovation. The capacity is reduced by the present thrust stage, so the theater is in an impossible economic bind."

Reports persist that Segal is still hoping to oust Crinkley and has been looking for a replacement. The latest candidate, according to the talk, is Emanuel Azenberg, a well-regarded Broadway producer with shows by Neil Simon to his credit, as well as *Master Harold and the Boys*, *Grown Ups*, and, most recently, *The Real Thing*.

Negotiations between the Beaumont and Lincoln Center are said to be continuing, but there seems to be little faith that much will come of them. "No one is going to get out of this one alive," says one Broadway producer. "This one is going to go on forever. I think it's a stalemate. I think they're going to beat each other to death, and God knows how much money will go down the drain."

The Democrats Can't Lose —Wanna Bet?

By Michael Kramer

POLITICS IS LIKE ARITHMETIC. The whole is always the sum of its parts. Sometimes.

The experts who follow elections, the pollsters, pundits, and politicians, are nearly unanimous: Ronald Reagan is a shoo-in for reelection. They *feel* it—as surely as they “knew” the Redskins would beat the Raiders in the Super Bowl.

Some Democrats, and especially those running for president, aren't so sure. All they want to talk about are the recent surveys showing Reagan in a squeaker against Walter Mondale or John Glenn, the Democrats' two leading contenders.

The experts look at the whole, at Ronald Reagan's performance rating, which after three years in office is the highest of any president since Eisenhower. The experts figure it will be simple for Reagan to convert his approval as president into votes for another term.

The Democrats, on the other hand, are encouraged by the parts, by the kinds of people, the voting groups, who go to the polls. Viewed this way, say the Democrats, it is *they* who can't lose.

The anomaly is startling. Usually, the matchups between an incumbent and a potential opponent square fairly well with the incumbent's job rating. The reason Reagan breaks this rule seems to be explained by the fact that while the electorate likes what it sees of Reagan as president, it is less enthusiastic about Reaganism, and isn't at all certain that it wants four more years of it. (In 1980, more than 40 percent of the voters said they chose Reagan because they wanted “a change,” not because they favored his philosophy of government.)

The Democrats, then, are hoping that Ronald Reagan will become Gerald Ford, a likable man who did the job required by circumstances but who was turned out of office when the circumstances changed—after the “problem” was “fixed.”

The nation will hear a good deal about the Theory of Parts before November, so it is useful to take an early look at the “parts” that are giving the Democrats hope, at the demographics of the upcoming election, and

at the Reagan programs that may cause those “parts” to stray from the G.O.P. this fall.

To begin with, it is unlikely that the Democrats will have much success appealing to these “parts” collectively. They will try to do so by attacking the budget deficits incurred during the Reagan years, but the president has already telegraphed an artful response: “Aren't [these Democrats] the same people who left us with government spending soaring in 1980?” asked Reagan in a speech a few months ago. “The same people who opposed every effort of ours to slow the rate of increase in government spending? Where have these born-again budget balancers been?” The Democrats will say “Yes, but . . .” But “Yes, but” won't wash. The Democrats' attack will be most successful when they concentrate on the “fair-



Illustration by Michael Witte.

ness" issue, where they'll have more than enough ammunition. Even in this election year, the Reaganites are hard at it. They're proposing cuts of \$4.1 billion in nutrition programs, \$2 billion in Medicare, \$4 billion in job training—and all this at the same time that they're asking for a further increase in defense spending of 13 percent, a figure so astounding that even the G.O.P. chairman, Paul Laxalt, has called it a "rather lofty" number.

Besides the domestic cuts, the Democrats will have Reagan's hot rhetoric, which hasn't mellowed at all during the course of his presidency. Recently, for example, Reagan attacked the Democrats' favorite programs with these words: "There is no question that many well-intentioned Great Society-type programs contributed to family break-ups, welfare dependency, and a large increase in births out of wedlock."

THE "PART" THAT APPEARS most susceptible to the Democrats' counterattack on the domestic aspects of Reaganism is women. It is women who seem most outraged by the administration's cutbacks in the children's immunization programs, in the efforts to combat venereal disease, and in the programs designed to protect the public's health from environmental hazards.

Since polling began, women have voted like men. In 1980, for instance, Reagan carried the female vote by 47 percent to 45 percent. Today, however, the gender gap is real and growing. A Gal-

lop Poll last fall is representative. It found Reagan trailing among women by almost ten points. Since women cast half the ballots in a presidential election and 90 million votes are likely in 1984, it's easy to see that women alone could erase Reagan's landslide margin of 8.5-million votes in 1980.

Women don't like Reagan's stand on women's rights, but, says Mark Penn, a partner in Penn & Schoen Associates, "women are primarily concerned not with women's issues per se but with the economy and with the issue of war and peace. Women are significantly less trustful that the recovery is something more than just a temporary or cyclical upturn. And they fall away massively when peace is the question."

The peace issue is a two-edged sword for Ronald Reagan. By wide margins, the president outcores any Democrat as a "strong leader," and he is awarded high marks for his handling of international crises. But his policies are still viewed as more likely than a Democrat's to drag America into war. The public, obviously, is confused. It will focus on one side or the other of this question depending on the state of play on Election Day—when, historically, many people make up their minds. (In 1980, fully 24 percent of those polled by CBS and the New York Times said they didn't decide whom to vote for until the last week of the campaign.)

It is impossible to predict the climate in foreign affairs more than a few days in advance, let alone ten months, but it isn't difficult to see where Reagan might be in trouble.

On Central America, the administration hoped that the Kissinger report would form the basis for a bi-partisan consensus. It hasn't, and the debate over suspending American aid to El

Salvador and to the counterrevolutionaries seeking to topple Nicaragua's Sandinistas is becoming even more heated than usual. El Salvador represents a particularly dangerous wild card for Reagan. That country will vote for a president in March, and there is a distinct possibility that Roberto d'Aubuisson will win. D'Aubuisson is the worst of a bad lot, a former army officer whom Robert White, the Carter administration's ambassador to El Salvador, called a "pathological killer." D'Aubuisson is running on a platform of total war against the guerrillas, and he's made it clear that he'll go after their sympathizers wherever he finds them. To those familiar with his thinking, it is impossible to conceive of anything but a bloodbath following a d'Aubuisson victory. If Reagan continues American aid in the face of an increase in death-squad murders in El Salvador, the Democrats will be well positioned—and women will be especially open to their appeal.

Reagan has skillfully toned down his anti-Soviet rant, but a failure to achieve at least a semblance of progress toward arms control by election time will only further highlight the peace issue. Of course, the Russians could save Reagan. It is possible, if not likely, that Moscow, for its own purposes, could budge, that a summit could be held in the fall—and that, folks, would probably be the ball game.

In the Middle East, as always, anything is possible. There are reports that General Vessey, the chairman of the Joint Chiefs of Staff, has already begun a plan to extricate the marines from Lebanon by summer—and he may yet pull it off. But what happens then? By releasing



"...Even trouble from the 'parts' may not stop Reagan..."

Lieutenant Goodman to Jesse Jackson, Syria's president, Hafez Assad, has proved his ability to confound the administration. Surely he would be capable of initiating an assault on the Gemayel government after the marines had left. Would Reagan rush back and risk trouble on the peace issue? Or would he turn away and alienate those who rallied to him when he proved America's resolve in Grenada? To borrow Bill Greider's words, "the Democrats can't beat Reagan, but the Druze can."

THE "PART" MOST SUPPORTIVE of American muscle in foreign affairs, the blue-collar voters, is ripe for the Democrats across a broad range of domestic issues. After all, it is Ronald Reagan who has said that "a lot of our ills are due to the minimum wage."

For the first time in history, organized labor is supporting a Democratic contender—Walter Mondale—in advance of the party's nominating convention. The value of labor's help, which includes sophisticated mailing lists, phone banks, and manpower, has been estimated to be \$10 million during the primary campaign and almost as much in the general. For Ronald Reagan, who captured 43 percent of the approximately 23 million votes cast from union-member households (according to the CBS-New York Times 1980 exit polls), labor's hearty support of Mondale is anything but good news.

Jimmy Carter received almost 60 percent of this "part" in 1976. In 1980, Carter's share dropped to 48 percent. If Mondale can reclaim even what Carter captured in 1976—and Carter was nowhere near a labor favorite—then Reagan will be 2.5 million votes worse off than he was four years ago.

The non-union blue-collar workers usually vote less Democratic than their union colleagues. Those non-union voters would have to flock to Reagan in droves, however, to overcome the president's deficit among union members.

SENIOR CITIZENS (FOR SURVEY purposes, those 60 and over) voted 54 percent for Reagan in 1980—approximately 8.2 million votes. Reagan's percentage was not much greater than Ford's in 1976; older people generally vote more Republican than the overall population.

This year could be very different. The ways in which old folks perceive having been hurt by Reagan's program is legend. Social Security is their number-one priority, and they see the president as continually eager to gut their retirement

income. Health care may be of equal concern to the elderly, and the latest data won't help Reagan, either: A recent study concludes that one of every eight Americans had "serious trouble" obtaining needed medical care in 1982. And 1 million American families had at least one person who was refused care during the same period for financial reasons. On top of this, the administration's current proposal to force old people to pay a greater share of their hospital costs out of their own pockets (up from \$356 today to \$636 a year in 1985) will make a Reagan pitch to them that much more difficult. It is unlikely that Congress will follow the administration, but the elderly, who always vote at a greater rate than other groups, will have little trouble remembering who proposed the idea.

TO MANY BLACK VOTERS, Ronald Reagan is the Devil incarnate. His domestic-spending cuts have hit hardest at the poor, and 35.6 percent of black Americans now live below the poverty line, the highest level since 1967. Worse still is the feeling among blacks that Reagan is at best insensitive and at worst racist. The administration has never recovered from its attempt to reinstate favored tax treatment for schools that discriminate—an exemption that was wiped out in 1970 by Richard Nixon.

Blacks normally account for approximately 10 percent of the presidential vote. Jesse Jackson's candidacy will probably register at least 2 million new black voters, and the overall black Democratic vote, which averages about 87 percent, will almost certainly climb.

To offset this surge, Reagan has been paying close attention to Hispanic voters. This "part" usually votes about 25 percent Republican. A concerted effort by Reagan four years ago increased that number to 35 percent. Although Hispanics make up only 2 percent of those who vote for president, they are disproportionately located in three key states—Florida, Texas, and California—with 97 electoral votes.

As with the presidential effort among women and senior citizens, the White House's attempt to woo Hispanic Americans is designed to minimize erosion. "All of our conciliatory moves," says a Reagan aide, "are aimed at calming defections—not only from the groups themselves but from others who don't like what we've done but who ordinarily would vote for the president. We obviously have no hope of winning many black votes, but we'd like to stop the hemorrhaging among liberal white Republicans, who should be with us but

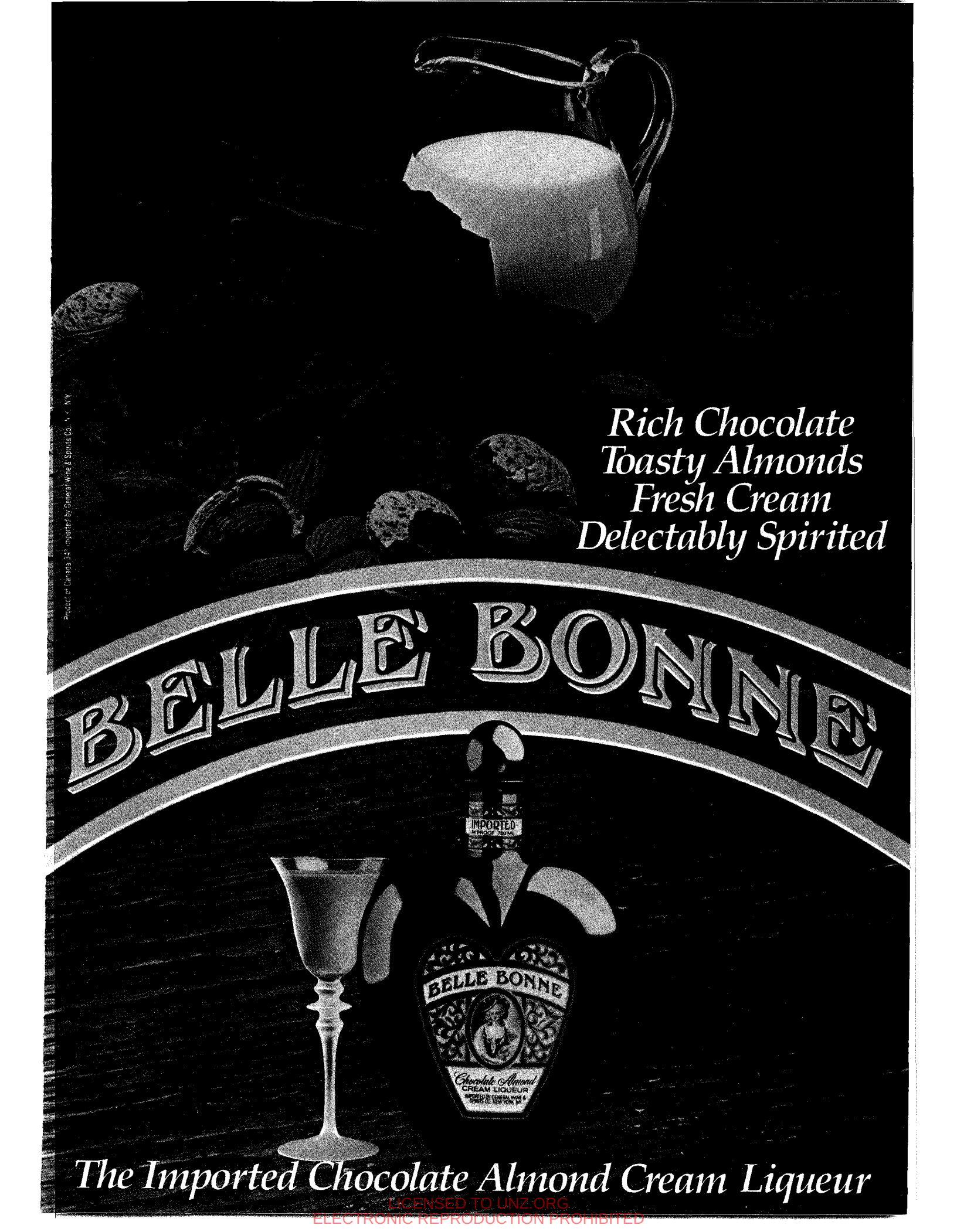
who don't like what they see in our policies toward minorities. You'll see more of this kind of presidential hand-holding as the campaign progresses. We'll do it with everyone, even farmers, who we're sure will stay with the president even though they're complaining about our agriculture policy. Even they need to be coddled, if only because no one has ever seen a happy farmer."

With all the potential trouble among the "parts," it's a wonder the administration is pressing ahead with further spending cuts in an election year. The Reaganites have an answer. "What we've got going for us," says a White House aide, "is the perception that Reagan has made the executive branch work again. None of the stories of his laziness matter. Our polls, and everyone else's, show that the people perceive the president as a leader who knows where he's going, a man who pushes for his beliefs no matter the opposition, a guy who sticks up for what he believes in. To hem and haw at this point wouldn't work. We wouldn't get any credit for it. It would appear that Congress forced us to back down, and the voters who like Reagan's strong leadership would see visions of Jimmy Carter dancing in their heads."

So rather than trying to convert anyone, the Republicans are mounting an \$8-million voter-registration drive. "The election is always decided at the margin," says a Republican campaign official. "We need about 4 million new votes to offset the losses among the various groups that are upset with the president. We'll work the damage-control track, but that won't be enough. We've got to get first-time voters to the polls on our side."

THE SUM OF THE "PARTS" SAYS Reagan can't win. In theory. But no one is forecasting a landslide for either side. "It'll go to the wire," says Jim Johnson, Walter Mondale's campaign chairman. "The polls that show it close today won't change much all along. It's going to be a cliff-hanger." Which brings us to the final scene of the last act on the final day.

This piece was written before Ronald Reagan's Sunday announcement. I assume Reagan will run, and for the Republicans' sake he'd better. No other Republican could make a race of it on Reagan's record. But Reagan can. And no matter what the microanalyses show, a prudent man would have to bet that Reagan will deliver another phenomenal address on election eve and that the Theory of Parts, in which the Democrats are placing so much faith, will become, well, just another theory. ■



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Two different worlds:

Buca Prison, in Izmir, where Gene LePere spent most of October; right, LePere at home with some of her Turkish purchases, including slippers knitted for her by a fellow prisoner.

DAYLIGHT EXPRESS

By Linda Wolfe

How a New York Woman Was Trapped in a Turkish Prison

LAST SEPTEMBER 30, GENE LePere, a 56-year-old Westchester woman, was standing on a pier in Izmir having a routine luggage search before re-boarding the cruise ship that had brought her to Turkey when suddenly she was asked to step aside. LePere is no ordinary U.S. citizen. Her father was Joseph Hirshhorn, the multi-millionaire who amassed a fortune playing the U.S. stock market and prospecting for uranium, gold, and oil in Canada, and who endowed the Hirshhorn art museum, in Washington. LePere is accustomed to art and has a good eye. She had made a number of purchases in Turkey, among them an intricately woven silk rug and

three small sculpted heads. None of these items was, in her view, particularly precious. But perhaps aesthetic judgment is in the genes. The Turkish Customs official who asked her to step aside said the heads looked like antiquities.

LePere didn't see how this could be possible. They had cost her, she insists, \$20. How could anything at that price be ancient? She told this to the Customs official, her words being translated by a representative of the cruise ship. But it was to no avail. She was refused permission to reboard the ship and kept waiting while the bags of all the other passengers were searched. LePere grew tired, hungry. "What's the fuss?" she demanded of the ship's representative. "What's the

problem? I don't care about the heads. If they're valuable, let them keep them. I mean, I don't even want my twenty bucks back."

But now the representative's voice grew somber. "It's not so simple," he said. "They're thinking of keeping you here in Turkey."

Thus began for Gene LePere an experience that was traumatic and terrifying, the stuff of every traveler's nightmare. She was clapped into a Turkish jail. She was held there without bail for a month. Eventually, the Turks viewed her as most likely innocent of any intent to smuggle, and she was freed, but felt constrained to remain in Turkey pending trial. And ultimately she fled the country.

GENE HIRSHHORN LE PERE IS not your conventional heiress. She dresses simply, lives in a modest two-bedroom suburban condominium, avoids the swirl of society parties, the angling of the art world. She is plump while other heiresses are anorectic. She drives a Buick Riviera while they drive Mercedeses and Porsches. She serves supermarket Jarlsberg for lunch while they serve Brie and goat, and she makes her coffee from freeze-dried crystals. She is, in short, a plain-living woman—used to comfort, but used to it in the way that any middle-class American is, rather than on the rarefied scale her lineage would suggest.

Perhaps this is because Joseph Hirshhorn—LePere is one of four children by his first marriage—placed great store in simplicity and struggle. He himself had been one of ten children and had gone to work at the tender age of fourteen in order to help his widowed mother support the brood. Throughout his life, he attributed his successes to early neces-



"...All night, bright bare bulbs lit the room..."

sity, and advocated to his children the school of hard knocks.

Whether or not she was trying to please her father, LePere early chose for herself a life that was decidedly without glitter. Her first job was in the correction field, a career she took up shortly after graduating from the University of Southern California in 1949. She took a civil-service examination, passed, and began working at a California institution for delinquent girls. ("Thank God for that," she says now. "For most Americans, being in a Turkish jail would seem like the end of the world. At least I'd seen the inside of a penal-like institution—although nothing I'd seen in America really prepared me for the harshness of the Turkish system.")

A brief marriage ended in divorce, and LePere remained in the correction field in California until, in 1962, she came east. Here she met and, in 1963, married her second husband, Jimmy LePere, a real-estate investor. That marriage broke up in 1973. Subsequently, LePere took an administrative assistant's job at the *Reader's Digest*. But in 1974, feeling that her abilities weren't being utilized, she enrolled in a night-school M.B.A. program at Pace University in Westchester. She got the degree, took a job in the furniture division of Sperry and Hutchinson, and, in 1979, went freelance, becoming a consultant to small furniture businesses.

In the summer of 1983, LePere decided that she'd been working very hard and deserved a vacation. But what kind of vacation? A cruise seemed the best way for a woman of her age to travel. In late August, she flew to England and boarded a P&O ship for a six-week cruise of the Mediterranean.

Did she go to the Mediterranean to buy antiquities for her furniture business? LePere laughs at the notion. "My business isn't on that kind of scale. And I assure you, if that's what I'd had in mind, and I'd knowingly and intentionally purchased an antiquity, it wouldn't have been right there in my suitcase for all the world to see."

And indeed, the heads in question—two of them two by three inches and the third three by four—were not concealed but were lying on top of LePere's clothes in the middle of her suitcase.

SHE HAD COME BY THEM BECAUSE she and 21 other passengers on the cruise had opted for a three-day overland trip into the interior of Turkey that P&O was offering. In the town of Pamukkale, which is famed for its hot springs and its Roman necropolis, LePere stopped to examine some em-

broidery being sold on the street by a peasant woman. LePere had just turned away, eager to catch up with her fellow passengers, who were now several feet ahead of her, when a man approached her. Speaking Pidgin English, he withdrew from his pocket three stone heads and held them out to her. She glanced at the heads, then declined them. They would be heavy to lug around, she thought. She started to go, but the man followed her. "Ten dollars," he said, holding out the biggest head. "Five dollars," he said, holding out one of the small ones.

LePere wavered. The heads looked very cleverly chiseled, and they were certainly a bargain. So what if they were heavy? Impulsively, she said she'd take all three, handed the man his money, and caught up with her group.

The next night, a Friday, the overlanders were bused to the dock at Izmir. All of them were loaded down with the purchases they had made in the interior. The Customs inspector examined jewelry, backgammon sets, rugs, wood and stone carvings—and LePere's heads. These alone caused him to glower. Turkish law is strict when it comes to the exportation of antiquities. The Turks strongly resent the fact that for centuries their artistic treasures have been pilaged by the West, and today all antiquities are viewed as national treasures. They may not be removed from the country. Indeed, so intensely do the Turks feel about this that, says Kamil Muren, director of the Turkish Government Tourism and Information Office in New York, his office advises tourists that if they buy anything old they should go to a Turkish museum and obtain a certificate saying that the object is not an antiquity.

LePere had no such certificate. Nor, she says, had she ever heard this advice. (It is not made clear in the official brochure the Turkish-government tourism office supplies to prospective tourists.) "But even if I'd known about it," LePere adds, "I don't think I would have tried to get such a certificate. It simply didn't even cross my mind that these heads could be ancient. If you'd bought something for \$20 on a street corner, would you have thought you were buying a national treasure?"

In the days to come, LePere was to discover that a tourist's naïveté, or ignorance of the law, is of little moment. By the time she left Turkey, even the Turks were of the opinion that she was innocent of *intending* to remove antiquities. Even the prosecutor at her bail hearing and the presiding judge expressed their belief in that innocence. But what mattered, from first to last, was

not LePere's intent but whether the heads in her possession actually were or were not ancient.

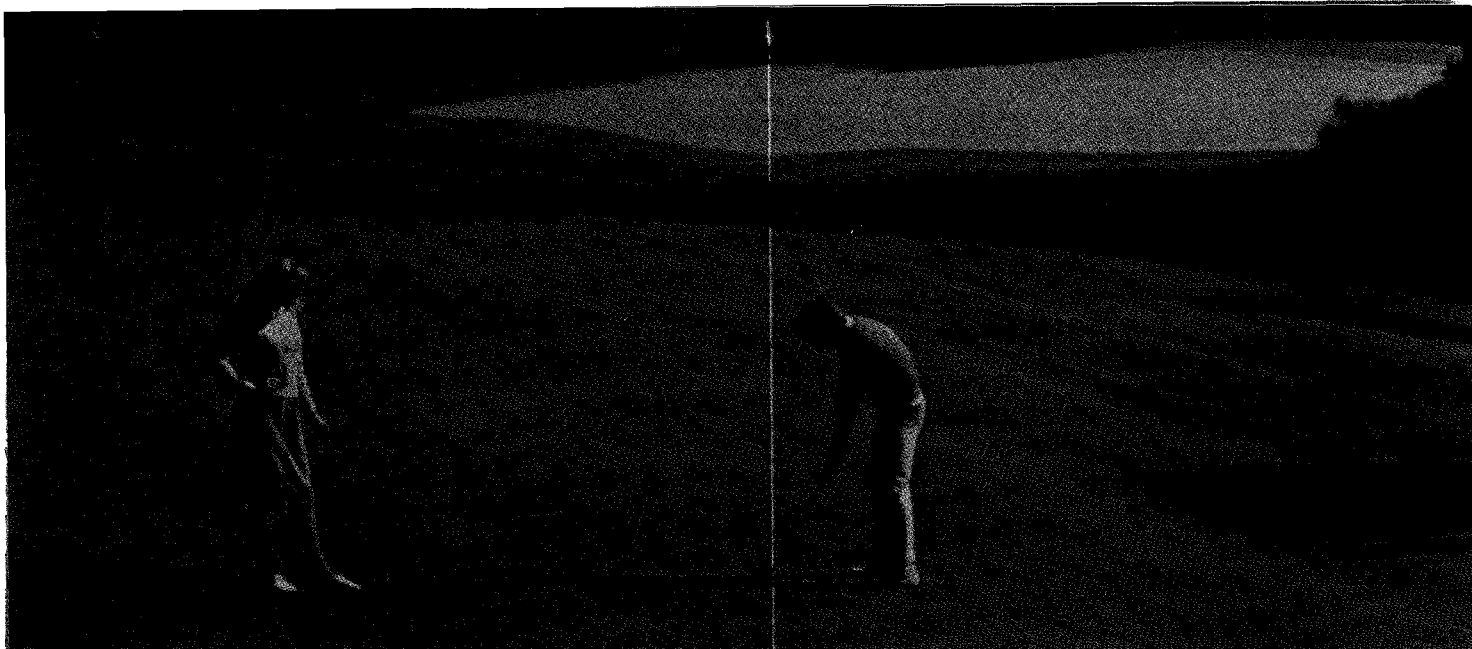
Standing on the pier at Izmir, LePere did not at first grasp this. No matter how much the ship's representative attempted to explain the predicament she was in, she continued to believe that in a short while all would be straightened out. So, too, did various of her friends from the ship. "Don't worry," said one, the assistant purser. "I know how the Turks are. The ship is supposed to sail at midnight, so they'll make this a real cliff-hanger. At five minutes to twelve, they'll say it's okay, you can go."

LePere felt reassured, particularly when she was at last permitted to re-board the ship and have dinner. But she was told that if the Turkish Customs officials requested her presence, she would have to disembark immediately. After dinner, while she was trying to relax in her cabin, Robert Ludan, an officer of the American Consulate in Izmir, arrived at the ship. "That's when I knew it was serious," says LePere. Ludan told her that in his opinion two of the heads were definitely fakes. But the third, the largest one, could very well be ancient. He had sent for archaeologists to render more-expert opinions. They would be arriving soon. Then, depending on their views, she might or might not be allowed to leave.

Later that night, after a dockside examination, three archaeologists agreed that the largest head was ancient. But they all insisted that while it was old it was absolutely valueless. There were warehouses filled with similar items throughout the country. But that made no difference. LePere was ordered by Turkish Customs to pack a bag and leave the ship. She was put into Ludan's custody for the weekend, pending a more official examination of the heads on Monday morning, and her ship departed. Ludan found her a hotel—"It was the second-best hotel in Izmir," LePere recalls—and cautioned her against drinking the tap water.

She and Ludan conferred several times over the weekend. He advised her to get a Turkish lawyer, and brought her a list of names, indicating which ones spoke English. She selected one, a woman, and they consulted. Then, on Monday morning, the lawyer, Ludan, and LePere, along with a Customs official, drove to Izmir's archaeological museum. There, a staff archaeologist took a quick look at the heads, declared the large one ancient, and, without turning to look at the middle-aged American accused of smuggling it, said, "The woman must be tried."

LePere was taken straightaway to a



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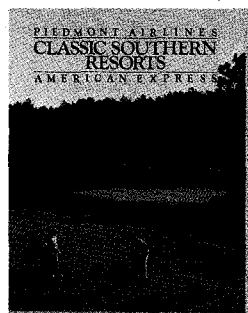
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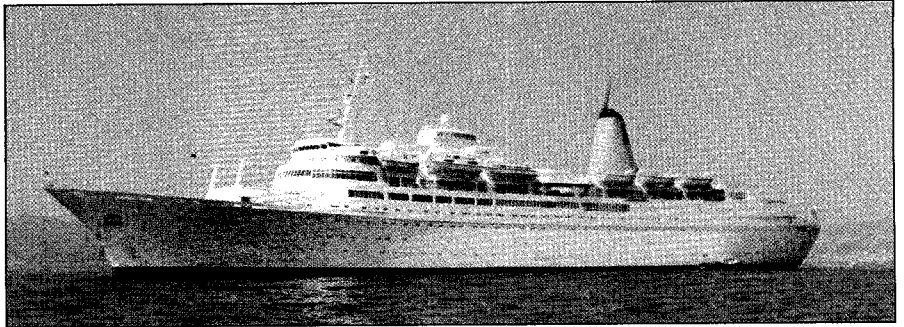
"...LePere's prison friends were unlike any she

Turkish court and remanded to Buca Prison, a walled cement institution in a northeastern district of Izmir.

JAIL. THAT FIRST NIGHT SHE COULD not stop shaking with dread. A prison doctor gave her some Valium, but even after the numbness set in she was distraught. What troubled her most was that she knew not a single word of Turkish. How would she communicate. How comprehend. Her lawyer, Atilla Akat, had stayed with her as long as she could, translating, explicating, writing down a few essential Turkish words, for "food," "bread," "water." But now Mrs. Akat was gone, and people were giving her orders, issuing commands. Half the time she didn't understand what it was they wanted, and it made her fearful. When a young soldier attempted to take hold of her suitcase, she refused to let go of it. She couldn't understand why he was reaching for it. He couldn't understand why she was resisting. He grabbed. She pulled. He grabbed again. She pulled back again. All the time, she kept trying to tell him that it contained her clothing, and her lawyer had told her she would need to provide her own apparel. But the soldier kept on grabbing. Suddenly, LePere broke down and began sobbing.

Fortunately for her, the soldier did not turn furious at her resistance. And now, seeing her tears, he let go of the bag, left, and returned a moment later with a female prisoner. The woman began speaking to LePere. "Yawlbekul" was what LePere understood her to be saying. "Itbekul." Something about the woman's tone soothed her. She realized that she was being told to calm down and not be afraid, long before it dawned on her that the woman was speaking to her in English, albeit a kind of hippie southern English. She was to learn later that this woman, Melek, had had a southern black for a boyfriend. But at the moment all she learned was that the soldier hadn't wanted to take away her clothes. He'd wanted her to empty the suitcase, so that he could store it. Grateful, and ashamed at having broken down, LePere did as she was instructed, then followed Melek into what was to be her home for the next four weeks.

It was a large cement-floored room, lined with triple-deck beds and crowded with women, a few in Western dress, many in headcloths and ballooning pants. They clustered around LePere, chattering and gesticulating. Melek explained that they were offering her a bed—someone else's bed—because it was a good one, off to a side and quieter than most. LePere smiled, trying to show appreciation, and the women pressed



Heading for trouble:
LePere and a friend at a shipboard cocktail party en route to Turkey.

other comforts on her. Apples. Water. She lay down on the mattress, which was wafer-thin, and, not wanting to insult the women, accepted a cup of water.

It was only afterward that she remembered Ludan's warning about sticking to bottled water. When she did, she realized that from now on what had always been basic necessities would probably be unattainable luxuries. But if she was worried that the water might make her sick, she was also dead tired, trembling from tension. Whatever happened, she would face it better if only she could get some rest. So she shut her eyes and tried to sleep. But all night bright, bare bulbs illuminated the room. "How will I ever make it," LePere kept asking herself. "How will I survive here?"

AT SEVEN IN THE MORNING, soon after she had at last drifted into a deep sleep, she came awake with a start. A harsh voice was shouting something at her. It came, she realized, from a crackly loudspeaker near her bed. She sat up but couldn't

think what to do, and once again felt panic approaching. But the other women came to her rescue, indicating by gestures that she was to file out with them into the courtyard. There, in the cool dawn, they were counted by guards with guns who then praised Allah and passed them back into the jail.

From then on, each of LePere's days was to start in this fashion, and soon she knew all the routines of Buca life. After the morning roust, there was breakfast—although it proved to be not so much a meal as a portion of the day, a procedure that could take the entire morning. The prison supplied food, but it was almost always starch, was always badly prepared, and was often partly rotten. The women, however, were permitted to purchase other fare and to cook it for themselves in small communal groups. Each morning, the groups signed up for a turn at the primitive cooking stove, and, depending upon one's allotted turn, breakfast might not be cooked and consumed until after eleven. Lunch commenced at twelve and ended around four. Dinner took so long and was eaten

had ever had: thieves, murderers, druggies..."

so late that LePere often skipped hers.

She had been invited to join a food group that consisted of Melek, a second woman, who knew a smattering of English, and a third woman, who spoke only Turkish. This woman was the group's principal chef and could whip up from prison-supplied bread and olives and privately purchased butter and feta cheese a delicious fried concoction. She would also sit for hours picking through the prison-supplied beans to remove rotten and bug-nibbled ones, then cook the remaining beans with purchased onions, peppers, and tomatoes. (Turkish prisoners are permitted to spend the equivalent of \$1.50 a day of their own money on food and other necessities. LePere was allowed to spend more—\$4 a day. "It was a munificent amount," she says. "There was no way to spend it all.")

If eating was not a problem, sanitation was. In LePere's cellblock there were 50 women, confined in two rooms. There were only two toilets for the entire group, mere marble or ceramic troughs with ground-level holes over which the women squatted. There was no hot water with which to wash—no hot water, that is, unless one bought it in small quantities from tea sellers who made the brew over kerosene stoves. Nor was there a tub or sink in which to wash with one's purchased water. The women diluted the costly liquid in buckets of cold water, then kneeled and splashed themselves. "The floors were always wet," says LePere. "It's a wonder everyone didn't have rheumatism."

DURING THE FIRST FEW DAYS, despite the fact that she was receiving frequent visits from her lawyer and Ludan, who assured her that they were working hard on her behalf, LePere couldn't shake off her anxiety. She kept feeling sorry for herself and brooding about life back home. But she had by now learned a bit of Turkish. And she had made numerous friends among her fellow prisoners, friends unlike any she had ever had before. Thieves. Murderers. Druggies. Revolutionaries. "The women I met were, whatever their crimes, wonderful," she says. "Incredibly kind. There's no way to convey the generosity that springs up in a situation like that where everybody is suffering." After a time, by dint of a tremendous effort of will, she made up her mind to stop dwelling on the past. To concentrate on the immediate. To immerse herself in the lives and stories of the other prisoners. And to keep a journal. "It was the only way to survive," she says. "I just tried to forget who I was and think about the others."

There was Lutfyi, who had killed her husband. There was the young wife who had been convicted of helping her husband execute a series of burglaries when in fact his accomplice had been his mistress. There was the old woman who had already served a lengthy sentence but who was still in Buca because she had been given a fine as well as time and she was too poor to pay it unless she stayed on in jail, doing odd jobs. (Eventually, LePere and her fellow prisoners were to raise the woman's fine among themselves.) There were the four women who had tried to organize a baby-selling ring. They, and the baby they had hoped would make them rich, were all in LePere's cell. And there were many political prisoners. "I was told these women were Communists," says LePere. "But from what I could see, they were all young, educated women, the kind of young people who in every country are always interested in reform, and Turkey, like most countries, is certainly in need of some reforms."

Her heart went out to the political prisoners. She never saw any of them tortured, but she did observe that they were frequently humiliated, insulted, and deprived of privileges granted to the other prisoners. She was also moved by the situation of the poor prisoners, those without relatives willing or able to provide them with money with which to purchase food, hot water, and other comforts. These women had to fend for themselves by doing chores around the prison—mopping floors, washing clothes for the wealthier prisoners, performing services for prison personnel. Sometimes these services involved handiwork—the poor women crocheted doilies and knitted rugs for the guards. Sometimes they were more intimate. According to LePere, Turkish women abhor body hair, and the female guards relied on the poorest prisoners to depilate them, using a taffylike substance to remove hair from their faces, limbs, and pubic regions.

But if observing Turkish customs and writing in her journal helped pass the time, for the most part LePere's stay in jail was deadly dull. The Turkish women were able to lose themselves in television. LePere couldn't follow the plots, even when she watched American-made series like *The Winds of War*. Instead she read whatever English-language books she could get her hands on. The pickings were slim. She read some old Agatha Christie mysteries, a biography of Charles Darwin, and John Fowles's *Daniel Martin* twice.

By now her fears over how she was going to survive had become transmuted into an aching longing to be free. But her

lawyer had twice tried to arrange her release on bail and had twice been turned down. LePere began to worry that she might never get out of Buca, but she kept telling herself that she mustn't succumb to this desolate thought. The days were turning colder. She had arrived in Buca with the summer clothes she had had on the cruise. Now the cement cell was drafty, the wet floors were chillingly cold. She asked her lawyer to buy her some sweaters and two pairs of wool socks. But when the lawyer offered to buy her some wool pants as well, LePere wouldn't let her. To buy a complete winter outfit would, she felt, be like a jinx, tantamount to admitting that she was not going to get out. It was the same with her mattress. Other prisoners had thicker ones—they'd bought their own. LePere's lawyer suggested she do the same, but she refused.

Eventually, though, her spirits flagged. She wanted to be out. She wanted to be home. She kept thinking about America, and asked Ludan to get her an American flag to keep beneath her pillow. (She was not allowed to have it, though—Buca officials thought it might offend the Communist prisoners.) And sometimes she would think about her father and his notorious short fuse. "I'd say to myself, 'Thank God he's not alive anymore.' If he were, he'd have been consumed with fear for me—and fury at the Turks. And at me, for having aggravated him."

NOT WANTING TO WORRY her relatives, and at the start incapable of imagining that she might actually be sent to prison, LePere had not notified anyone back home of her predicament prior to landing in Buca. Consequently, it was the consulate that informed her family and friends. They were astounded. "Gene in jail!" says her ex-husband Jimmy LePere. "It was unthinkable. She's the most law-abiding woman imaginable. I remember one time a supermarket clerk gave her an extra 10 cents in change and she made me drive three miles back to the store." Painter Naomi Caryl, one of LePere's three siblings, says, "We were terribly scared for her. All we could think of was *Midnight Express*. And we all began making phone calls, burning up the wires asking each other who knew whom with influence in Turkey."

The situation was tricky. "The family has a lot of connections," says artist Lily Harmon, the second Mrs. Hirshhorn, who is friendly with the children of the first Mrs. Hirshhorn. "But it didn't seem a very good idea to use some of them." Olga Hirshhorn—the fourth and last

"...LePere made up her mind to flee Turkey..."

Mrs. Hirshhorn—has played tennis in Washington with Sukru Elekdag, Turkey's ambassador to the United States, Harmon explains. "But the Turks didn't know that Gene was Joe Hirshhorn's daughter, and if we asked Olga to ask the ambassador to intercede, that information would get out. If it did, it could hurt Gene, because the Turks might assume she had some connection to the museum. She doesn't, but go tell that to the Turks."

The fourth Mrs. Hirshhorn was not asked for help, and LePere's relationship to Hirshhorn was not discovered by the Turks until much later. (When it was, it didn't seem to make any difference to their view of the case.) In the meantime, the family decided that the most effective procedure would be to hire American lawyers familiar with Turkish law and politics. They informed LePere, but she was apprehensive about their chances for success.

Washington attorney Sylvan Marshall got in touch with Ambassador Elekdag and other officials in the United States. And James Schroeder, another Washington attorney, flew to Turkey and set up a series of top-level meetings. He spoke with Robert Strausz-Hupe, U.S. ambassador in Ankara, with General Ragip Ulugbay, the Turkish NATO commander in Izmir, and with General Sureyya Yuksel, the Aegean martial-law commander. Wherever he went, he talked of LePere's age, her health problems (she has a thyroid condition), and her blameless, indeed dignified, life in the States. He also learned that U.S. Embassy staff had been holding talks with Yildirim Turkmen, deputy under-secretary of the Ministry of Justice, with Turkmen's superior, Minister of Justice Rifat Bayazit, and with many other powerful Turks. The staff told him that Turkmen had volunteered that it did not appear, from the facts and circumstances, that LePere was guilty, and that Bayazit had said that while the Ministry of Justice couldn't tell the courts what to do, he would "try and be helpful."

On October 27, ten days after Schroeder reached Turkey, LePere was granted a bail hearing and released from prison. Schroeder isn't sure whether his intercessions were responsible. "As with all political and governmental matters related in general to Turkey and in particular to this case," he says, "it is not clear why bail was granted, or how it was accomplished." Perhaps she was released because of the pressure brought to bear by her contacts, or perhaps, as Schroeder thinks, "the Turks were sympathetic to the merits of the case. They seemed gradually to realize that Gene was telling the truth." In any event,

LePere was free. A trial date was set for November 29.

LE PERE CHECKED INTO THE EFES Hotel, in Izmir. But she dreaded the thought of the trial. For all she knew, she might be sent back to jail. She grew agitated, then depressed, then, after two weeks, made up her mind that if it was at all possible she was going to flee Turkey. Her old passport, which had been confiscated when she was first detained, had been returned to her, but it was stamped with the information that she had a court case pending. It would be useless to try to present it to emigration officials. But, according to LePere, American consulates will always issue a new passport to any citizen who asks for one, and so she made the request and was given a new document. Unfortunately, though, it bore no entry stamp, and to leave Turkey she had to have proof that she'd entered it. What to do? Learning via the grapevine that she could obtain proof of entry by sending a (costly) driver and car to a particular border town with her passport, she did this. The next day, November 15, she took her now valid passport and flew to the international airport at Ankara.

Facing the emigration officer at Ankara may have been the most frightening of all her moments in Turkey. She had been told that her name was on a list of people who were to be denied exit. If she was stopped, she could be immediately thrown back in jail, and her chances of being acquitted of the smuggling charge would be less than ever. But she had heard from a friend who had recently departed Turkey that the emigration officials, at least on the day he left, did not check passports against the list. Quaking, but trying to appear casual, LePere went up to the emigration counter, presented her passport, and was waved through. "Who knows why, really," she says. "Maybe word had come down to let me slip through. Or maybe I was just lucky and it was one of their inefficient days." Whatever the reason, moments later she was in the Lufthansa departure lounge, and then aboard a plane to Frankfurt. "But I never stopped thinking they'd stop me, that they'd order the plane down and pull me off, and it wasn't until we finally landed in Germany that I felt safe."

HOW COMMON ARE CASES like LePere's, in which an individual apparently innocent of any wish to smuggle unwittingly becomes guilty of the crime? "Rare," says Aydan Karahan, counselor to the Turk-

ish Embassy in Washington. But he knows no statistics. "These are unfortunate cases," he adds, "and we don't want to keep count of them." Kamil Muren, of the Turkish-government tourism office, also knows no statistics. But "I'm sure these cases are uncommon," he says, "because we make every effort to acquaint travelers with our laws about what they may or may not take out of Turkey." What kind of efforts? "Our brochure says, 'The exportation of antiques from Turkey is strictly forbidden.'"

But suppose a person doesn't know that an item he has purchased is an antique? Muren is unwilling to consider the possibility, and waxes oratorical. "I don't think this happens. People who purchase things usually know the value of what they purchase. This has been so. And will be so for centuries to come."

Americans who have traveled in Turkey are less certain. Cynthia Maxim, a specialist in Ottoman wood paneling who frequently visits Turkey, says, "You have to be on guard constantly. Otherwise you can easily find yourself unintentionally in possession of some restricted object or substance." Maxim has several times been approached in the Middle East by people who have attempted to plant, among her possessions, some of their own. "Once a Romanian sitting opposite me on a train entering Turkey shoved three backgammon sets on top of my suitcases just as we got to the border. Luckily, I was wary. I refused even to touch them. I didn't want my fingerprints on them. And it was a good thing, too. I later learned that smugglers were filling hollow backgammon pieces with heroin."

Maxim doesn't know LePere, but when I tell her the story, she says, "I wouldn't be surprised if it was all a set-up. I bet that if she had gotten that head of hers onto the ship and put it away in her closet, the next morning it would have disappeared—into the hands of someone who had set her up to carry it aboard."

LePere doesn't believe this. "I don't think anyone, even the peddler who sold me the sculpture, thought the head had any value," she says. Her trial, originally set for November 29, has been postponed until January 31. She will not be extradited—the Turks have agreed to try her in absentia. She is relieved, but awaiting the trial with trepidation. She wants to see herself vindicated, to have her name cleared.

What did the infamous head actually look like? I ask LePere. She concentrates, her round face furrowing. "You know," she says, "I can't quite remember."



A better future: At Family Redirection, pregnant teenagers and young mothers take child-care classes and get job training.

Babies Having Babies

By Joe Klein

The Appalling Social Cost of Teenage Pregnancy

MARIE WILLIAMS * SAW THE signs. She saw her daughter Lorraine's breasts swell. She saw there was no mark on the calendar where Lorraine kept track of her cycle. She wanted to ask about it, but was hesitant; it was something she'd never felt comfortable talking about, not even a year earlier, when she'd caught Lorraine checking out the "Human Reproduction and Sexuality" chapter of her old health textbook. In fact, Marie had been relieved then: Lorraine would learn from the book; no discussion would be necessary.

But now they *had* to talk, and Marie didn't know how to start. So she told one

of Lorraine's friends, "I think she's pregnant."

The friend, of course, told Lorraine, "Your mother says you're pregnant." And Lorraine asked her mother why she was going around saying things like that. "Because it's the truth," Marie said.

When the doctor confirmed it, Marie was more resigned than disappointed or angry. She was about to become a 31-year-old grandmother; Lorraine, a 15-year-old mother.

There was some talk of an abortion. Marie's friends suggested it, but she was opposed. "It's Lorraine's body, her choice," she said, "and anyway, I don't like killing things."

But there was more to it than that. Marie, who lives in East Flatbush, had been on welfare for twelve years. She'd

had a tubal ligation seven years earlier, after the birth of her third child, and she found that she missed having a baby around the house. She had spent the past five years getting an education: a General Education (high-school equivalency) Diploma, a year at a junior college studying liberal arts, an advanced job-training program in office skills. She'd been looking forward to January 1984, when the training would be over and she'd be able to go out and get a job, get off welfare. But now—to her surprise—she found that she was more excited by the prospect of taking care of a baby than going out to get a job.

Lorraine was even more confused than her mother. She'd always been shy, and the prospect of a baby had rendered her near-catatonic. For one thing, she



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couldn't understand *how* she had gotten pregnant; it had happened at the end of her cycle. The father's name was Roger, and for a time she'd thought she loved him. He was eighteen, unemployed, a high-school dropout. She didn't love him anymore; they'd had fights in the early months of the pregnancy, and decided they would just be friends.

The other girls at school were shocked and excited when she told them the news. Lorraine became the center of attention. Everyone wanted to do her favors. Her friends took care of her, made excuses when she skipped a class. Her best friend said, "I wish it had been me instead of you." (Several months later, she also was pregnant.)

Sitting at the kitchen table two weeks before the baby was due, Lorraine admitted she had given very little thought to what having a baby would be like. Her mother would take care of it. Medicaid would pay for the delivery; her mother's welfare budget would be increased to pay for the rest. She would go back to school. She said she wanted to finish high school and join the military.

Lorraine was asked what she would do in the military. "I don't know," she said. "Whatever they do. Maybe be a mechanic."

She said she'd read about birth control in her mother's health textbook. "I even did a report about it in school a few months ago. I don't like it. It scares me," she said. There were pictures in the book of dangerous-looking things that girls put inside them to stop babies. "I'm *really* scared of the Pill. They say something about it in the book. There is no evidence that the Pill produces cancer." See? I don't want to get cancer."

But what would she do to keep from having another baby?

"I don't know," Lorraine said, embarrassed. "Maybe I'll just have to stop doing it."

Marie Williams laughed. "Shoot, girl," she said, "once you get started, it's nothing you want to stop."

SITTING ACROSS THE KITCHEN table from Lorraine Williams, one can only feel compassion. She's just a kid, innocent and overwhelmed.

But when you multiply Lorraine Williams by 15,000 annually in New York City—and when you consider her rather cavalier, if correct, assumption that welfare will pay for her indiscretion—the reaction is more likely to be outrage than compassion.

The problem usually is called teenage pregnancy, but that is imprecise. The problem *isn't* that an estimated 30,000 teenagers get pregnant in New York each year (although that, certainly, is nothing to cheer about). The problem is that nearly half of them choose to *have* their babies, and for many of those who

do, there is no longer a stigma attached to teenage motherhood; in fact, childbirth has become a positive—indeed, almost glamorous—act in many neighborhoods, an act rewarded by attention from parents, friends, and even from the social-welfare system. And while teenage childbirth often condemns the mother to a lifetime of poverty, there are no *immediate* negative consequences—except to the taxpayers, who pay a good portion of the bill.

The Urban Institute has estimated that \$8.55 billion was spent nationally for teenage mothers and their children in 1975. In 1982, about \$1 billion was spent in New York on programs for women who gave birth as teenagers. A study conducted by City Council President Carol Bellamy's office indicated that approximately 70 percent of teenagers having babies in the city will appear on the welfare rolls within a year.

So it isn't just teenagers having babies, but *poor* teenagers having babies. "It is an antisocial act," says Alfred Moran, the executive director of Planned Parenthood of New York. "Boys commit far more crimes than girls, right? But if you were to add in the teenage-birth statistics, the level of antisocial activity would be about the same for girls as boys. I am not saying that giving birth is a crime, or that it is a premeditated act, but I do think that—like crime—it is a measure of alienation. It occurs primarily among the alienated poor . . . and, unfortunately, in this city and most others, that means blacks and Hispanics."

According to a study published by the Alan Guttmacher Institute last spring, the cumulative birthrate among white and Hispanic teenagers in the United States was a rather high 221 per 1,000 women (the rate in Japan, by contrast, was 17 per 1,000). The birthrate among black American teenagers, however, was 515 per 1,000, the highest of any group in the industrial world.

The mere recitation of such statistics has been regarded as a racist act by many blacks ever since 1965, when a (then obscure) Labor Department official named Daniel Patrick Moynihan issued his extraordinary—and sadly prescient—report on the disintegration of the black family. The storm over the Moynihan report was so intense that most politicians still avoid the issue. Whites don't want to offend blacks; many blacks seem to feel that *any* mention of the demographic mayhem that has taken place over the past 30 years will reinforce racist stereotypes of shiftlessness and promiscuity. Even those black professionals who have devoted their lives to dealing with the issue tend to become defensive when it is raised.

For example, a black woman who works with pregnant teenagers in the New York schools says, "Why is it that

"...A generation of 35-year-old grandparents is emerging..."

'teenage pregnancy' always seems to be a euphemism for *black* teenage pregnancy? Why don't I ever see stories about *white* teenage mothers on Staten Island? I mean, this is an epidemic that is taking its toll on everyone in society. In fact, over the last decade, the out-of-wedlock black teenage birthrate has been going down . . . and the white rate has been going up."

That is true enough. According to the Guttmacher Institute (which has been associated with Planned Parenthood, anathema to many blacks), the birthrate for black teenagers has declined from an

pull themselves out of poverty, get married, *stay* married, and quietly support their families. There are never any stories about the teenage girls who resist the temptations of the street and don't have babies."

BUT EVEN AFTER THOSE TRUTHS are acknowledged, an inescapable fact remains: Teenage pregnancy has become an acceptable, even admired, way of life in the ghettos of New York and cities across the country, especially among the poorest of the poor. The predicament of

the people living in those areas are black. Does that mean that this is a racial phenomenon? I don't think so. One thing we find is that black middle-class kids respond to teenage pregnancy much the same way as white middle-class kids do. They are far more likely to have abortions. Sure, the pregnancy rate is up among white kids on Staten Island, but we find that 60 to 70 percent of them are having abortions, despite the strong Catholic religious influence there; the exact opposite is true in the inner-city neighborhoods.

"The kids who have abortions are the ones with an *agenda*. They want to go to college, they have a career in mind, they have plans, goals. The kids who have the babies tend to live in a vacuum, passive, submissive, without hope. So the key factor isn't race, it's *hope*."

Hopelessness isn't unique to poor blacks, of course, and there is increasing evidence that Hispanic family structure—traditionally a strong buffer against the frustrations of urban life—is beginning to suffer as well. "The Hispanic family unit was an almost *sacred* establishment," says Dr. Hugo Morales, the director of the Bronx Mental Health Clinic. "It's true that the teenage birthrate was high, but that's because Hispanics tended to marry at a younger age. What we're seeing now is an alarming rise in out-of-wedlock births. The Hispanic family is disintegrating. Why? There has been very high unemployment the past four or five years. A Hispanic man becomes very embarrassed when he can't support his family; often he leaves.

"I think, too, the welfare system has a lot to do with this. It encourages men who are working hard but not making enough to leave—or pretend to leave—the house so their wives can go on welfare. Cheating becomes a way of life, a chain of psychopathic behavior begins . . . and I think teenage pregnancy is a symptom of this, as much as drugs and crime and alcohol. We are creating a subculture of people who will be on welfare all their lives."

THE SUBCULTURE MENTIONED by Al Moran and Dr. Morales is a minority of a minority of a minority. According to the U.S. Commission on Civil Rights, the majority of children who are raised in poor households manage to lift themselves out of poverty. But there is a core group—which has also been called the underclass—that is trapped in a cycle of welfare dependency and poverty, a subculture divorced from the traditional values of education, marriage, and hard work. It is almost a parody of the free-wheeling fantasy world that flickers



The other half: Some fathers are willing to take responsibility.

astonishing 715 per 1,000 in 1971 to 515 in 1980. (This is a cumulative figure; it does *not* mean that 515 out of every 1,000 teenagers gave birth each year, but that 515 babies—some the result of second or third pregnancies—will be born to 1,000 girls during their teenage years.) The decline is, according to experts in the field, a result of the legalization of abortion in 1973.

It is also true that a majority of black women—approximately 65 percent—do not give birth as teenagers (just as it is true that a majority of black families are headed by men). "I think the reason why we find all this stuff about black teenage pregnancy and the 'feminization of poverty' so obnoxious," says a black professional woman, "is that there are *never* any stories about the black men who

Marie and Lorraine Williams has become a commonplace; although no precise statistics are available, most experts agree that a significant number of the teenagers now giving birth in New York are the children of welfare recipients who were teenage mothers themselves. "There is an emerging generation of grandparents who are 35 years old . . . and younger," says Patricia Dempsey, special assistant to the city's commissioner of human resources.

"If there is such a thing as a culture of poverty—and I believe that there is—teenage pregnancy is at the very heart of it," says Al Moran. "The fact is that about 65 percent of all teen births occur in four areas of New York: central Brooklyn, Harlem, the South Bronx, and south Jamaica. The reality is that most of

"...For thousands of teenagers, welfare means they won't

across television screens throughout the ghetto, a subculture devoted to instant gratification, since it has no faith in the future. It is the breeding ground for crime, drug addiction, and teenage pregnancy. Its archetypal figures are the high-school dropout, the street hustler, and the 35-year-old grandmother.

"One of the dangers in talking about an 'underclass' is the frequent assumption that these people somehow *enjoy* living the way they do," says Pat Dempsey, who ran a program for pregnant teenagers in Harlem before moving to the city's Human Resources Administration. "But I've met very few women on welfare who didn't want to get off ... and I *never* had a girl in my program who got pregnant in order to get on."

But even if the welfare system isn't a direct cause of teenage pregnancy, it certainly doesn't do very much to discourage it. For thousands of kids like Lorraine Williams, welfare is a not unpleasant afterthought; it means they won't have to take financial responsibility for their baby.

"Teenagers—black, white, or purple—aren't very big on responsibility," says a black woman who works with pregnant teens. "That's why I don't think sex education makes much difference. These kids know as much about birth control as you and me, but they're *kids*. They're up to their ears in hormones. They're so excited—doing what the white people do on TV—they can't think past the moment. The girls aren't thinking about welfare, or having a little Cabbage Patch doll to call their own. They're just thinking about the little guy whispering 'I love ya, baby' in their ear. My mama used to say, 'Boys use love to get sex, and girls use sex to get love.'"

And love—and attention—is what they get. First from the "little guy" who whispers and runs, then from friends at school, but ultimately, and most importantly, from their mothers. "All too often these are kids who have been neglected by their mothers, or have been having a rough time with them. They become pregnant, and suddenly everything changes," says a white social worker. "I've met more than a few girls who go ahead with the pregnancy in order to please their mothers. But it's more than that: There's a glamour to being pregnant, a celebrity status. Suddenly you're the center of attention. The really sad thing is that once the baby is born the party is over. The *baby* gets all the attention. Often there's a struggle between the girl and her mother about who's going to be the *real* mother. You see these kids six months after they've given birth and they are really, really screwed up."

There are other, more bizarre factors encouraging teen pregnancy among poor blacks. In recent years, various cults, splinter churches, and political groups in the ghetto have emerged with philosophies rationalizing, indeed *promoting*, fertility. The 5 Percenters, who identify themselves as a Muslim group, are mentioned most frequently: They believe men are "gods" and women are "The Earth." The function of "The Earth" is to be planted with seeds.

"The 5 Percenters are very big in Brooklyn, especially Brownsville, and in East Harlem," says Hilda Larrier, who runs five public schools for pregnant

running after you offering some sort of program. But there's nothing for the guys. Even if they *want* to take responsibility, there's no one offering them job training so they can go find work and help support the baby. They are left on the street corner."

MABEL COFFEY SAW THE signs. There was a vein throbbing in her daughter Jenny's neck, and her eyes were glassy. The vein and the eyes were a family tradition. She asked Jenny, "Are you late?" "About a week."



A new life: "There's a glamour to being pregnant."

girls in the city. "But they are only one group. There are plenty of others who believe that discouraging teen pregnancy is part of a white, genocidal conspiracy. You know, the less black people we have in the world, the more convenient it will be for the whites."

But even among the black teenage males who are not ideologues, making a girl pregnant can serve a very important function: It is an easy, obvious way to prove their manhood. There are few ramifications, no financial responsibilities; by and large, they aren't expected to "do the right thing" and marry the girl. Fatherhood is little more than something to be bragged about.

"I think a lot of that is a pose," says one black professional. "There's a lot of peer pressure on the guys to be macho. But you get them alone, one-on-one, and you find that they care, they want to take some responsibility, but they don't know how. You know, there are all these programs for the girls. It is practically impossible to be a pregnant teenager in New York and not have a social worker

"I think you're pregnant."

"No way," Jenny said. "It's impossible."

It *did* seem pretty impossible. Jenny wasn't the type to get herself messed up. She usually came straight home from school, didn't hang out on the Harlem streets or at the roller disco. She was a good student and read like a demon. She'd even joined the Literary Guild and the Doubleday Book Club (her favorite authors were Stephen King and Danielle Steel). She watched *Masterpiece Theater* on television. One time, she saw an opera version of *Othello* on PBS—the idea of a black man getting crazy-jealous over a white woman seemed right on—and she decided to take a course about Shakespeare in school and learn more.

Mabel Coffey felt very close to her daughter; when her husband, a frequent visitor, would get drunk and violent, she and Jenny would console each other. The year before, when Mabel had got pregnant again—her fourth child and, she vowed, her last—and then became sick, Jenny had taken care of little Eddie.

have to assume financial responsibility for their children..."

They could, and did, talk about everything... except sex. Mabel was too embarrassed to talk much about that. She figured that Jenny was smart enough not to get into trouble, smart enough to make something of herself and get out of the welfare rut.

On the other hand, Jenny had been dating Bobby for about a year. She was fourteen years old, and he was her first boyfriend.

Bobby was older, in his early twenties. He said he was a cook in a restaurant downtown. He was very kind to Jenny, told her he loved her and wanted to get married. He said he would get her out of Harlem, take her to Queens, where the buildings weren't attached and had lawns. Jenny had never been to Queens. Mabel thought Bobby was better than most, but she still was concerned for her daughter. "Jenny," she asked, "if you love him, are you going to make love with him?"

Jenny said no, she wasn't. Later, when Mabel was asked what she would have done if Jenny had said yes, she said, "I would've shook her up some, then taken her to the clinic for birth control."

And now they were going down to the clinic for the results of a pregnancy test.

The results were positive. They walked away from the clinic in silence. Jenny was frightened that her mother was going to kill her. Mabel was quiet because she didn't want to say anything that would drive her daughter away. Finally she said, "Well, Eddie isn't going to like having another baby in the house."

Bobby was ecstatic. He told everyone in the neighborhood. Then he moved into Mabel's apartment. He and Jenny were married several weeks after the baby, a girl named Roberta, was born.

Throughout all this, Jenny was in a state of shock. Even after she knew she was pregnant, she couldn't believe it: They had made love only once. Nor could she understand the excited reaction of the other girls in school; they fluttered around her, acting as if she were something special. The worst part was telling her Shakespeare teacher why she was leaving school. He said he would have expected it from any of the others. "But you? I'm shocked... shocked!"

Bobby's aesthetic tastes ran to Marvel Comics, kung fu movies, and TV soap operas. Jenny soon adopted them. After the baby was born, she says, "I became a typical housewife, doing the chores, watching the soaps, reading his comics. I think I got a little bored after a while." One day when she was doing the laundry, a methadone-clinic card fell out of Bobby's pants pocket. "What's this about?" she asked him.

"Oh, I didn't tell you about that?"

She soon learned there were other things Bobby hadn't told her. He was no longer a cook (she doubted that he'd ever "cooked" anything but drugs). He had a jail record. He was dealing angel dust. One night he didn't come home, and she found out he was in jail on Rikers Island. He still promised her a life of ease: He would get a job, he would become an auto mechanic. But he didn't seem interested in doing much except hanging out on the corner with the other junkies and getting his welfare check. She found herself a fifteen-year-old welfare mother, trapped and defeated; her life seemed over.

ONE THING JENNY REFUSED to do, somewhat to Bobby's dismay, was have more babies. She went to the Harlem Hospital Family Planning Clinic and started taking birth-control pills. When she returned to the clinic for a checkup after six months, a social worker named Mary White gave her a brochure about Project Redirection, a new program for teenage mothers at the Harlem Y.M.C.A.

Project Redirection (now known as Family Redirection) was begun as an experimental program, funded by the Ford Foundation and the federal and city governments, specifically aimed at teenage mothers from welfare families. Each girl was assigned an older, volunteer "community woman" as an adviser and was required to finish high school. There were child-care classes, access to day-care and health services, and job-training programs. Jenny loved the place. "I went there nearly every day. I took Roberta... and Eddie sometimes. It was a lot more interesting than hanging around the house."

Pat Dempsey, then the program director, remembers that Jenny was "really depressed, just sitting around reading comic books, when she came to us. But she caught on quickly and became one of our best kids."

Jenny got her General Education Diploma and was placed in a job-training program, where she was taught office skills. "I got a summer job working for the city," she says. "It was only temporary, and the pay was minimum wage, \$3.35 an hour, but working sure felt good. I did pretty well at it, and the people at Project Redirection found me a permanent job with the federal government."

Pat Dempsey was pleased with Jenny's progress but knew the girl wasn't out of the woods yet. Dempsey was worried about how Bobby was taking all this. She'd seen it happen a hundred times: A

girl starts getting her act together and the boyfriend becomes jealous; the girl feels guilty and has another baby to please him. One day, several of the people from Project Redirection sat down with Jenny and told her about their fears. "Are you still on birth control?" Pat Dempsey asked.

"Are you reading my mind?" Jenny said. She realized that Bobby had been trying to keep her home from work lately, pretending he was sick. She was tired of him and felt a little guilty about that. She thought maybe if they moved out of her mother's apartment Bobby might turn around. They found a nice apartment, but Bobby took the money from welfare for the security deposit and bought drugs. "That's it," Jenny said. "I'm gone."

They have been separated for two years now. Bobby hasn't shown the slightest interest in the baby, but Jenny doesn't care. She's doing well at her job and is thinking about moving up, getting into data processing. She has a new boyfriend, and they probably will be married next year. "I may have more kids," she says, "but only when I'm ready. We used to have these rap groups at Project Redirection and talk about how we weren't going to have any kids until we got our lives squared away... but some of the girls, girls I was real tight with, went ahead and got themselves pregnant anyway. I could never understand that."

ACCORDING TO GOVERNOR Mario Cuomo's office, about \$8 million is spent annually on programs for teenage mothers in the state. "That's not an awful lot," says Ilene Margolin, an aide to the governor. "But it's more than most people think."

"It's just a drop in the bucket," says Hilda Larrier, who runs the high schools for pregnant girls. "We can handle up to 750 girls at a time, maybe 2,000 or so during the course of a year. But there are about 15,000 births to teenagers in the city each year. What happens to the rest of them?"

Larrier's program, which began fifteen years ago, was one of the first in the field. "We saw that these girls were being pushed out of the system," she says. "The regular schools didn't want to deal with them—it was assumed they'd just drop out when they became pregnant. But then, nobody wanted to talk about the problem in those days. At first, we couldn't even call them schools for pregnant girls. That's why our program in East New York is called the School for Comprehensive Education."

(One of the students in East New York

"...Many experts believe hopelessness is the root cause..."

was none other than Lorraine Williams, who offered this evaluation: "It was really good. If you had to go to the bathroom or get a drink of water, you could just go. They didn't count you absent if you had to go to the clinic, and they have classes in hygiene, how to be a mother and all.")

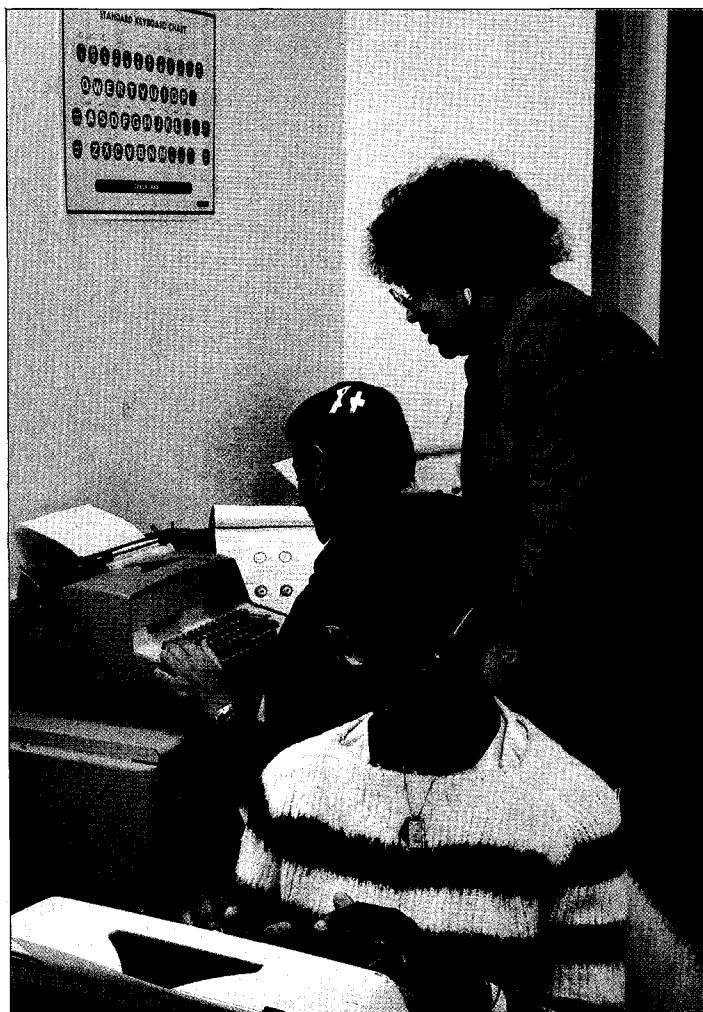
In addition to the one in East New York, Larrier runs programs in Harlem, Jamaica, Fort Greene, and the South Bronx. "We try to keep the schools small, personal, and separate. We don't like people staring at the girls as if they were animals in a zoo," Larrier says. "Most of these kids are the ones who get lost in the regular schools—the near-dropouts—and we try to give them a sense of identity, to make sure each of them has a name."

The problem is that after six months to a year of special treatment in one of Larrier's programs not many of the girls want to return to the impersonal reality of "regular" schools. "This isn't the real world here, that's for sure," Larrier admits. "We do have problems getting kids back into the system... and we are finding an increasing percentage of our students are second pregnancies."

One option for graduates of Larrier's program is the LYFE Project, a day-care program for teenage mothers in the schools that was created after intense lobbying by City Council President Carol Bellamy, one of the very few local politicians who have tried to address the problem of teenage childbirth. "Seventy-five percent of my kids are on the honor roll," says Carol Burt-Beck, who runs the program. "But the program only exists at four schools, with space for only 80 kids. That's not very much."

"We aren't reaching nearly enough kids yet," Bellamy agrees, "but we are finding that if you give these girls a sense of hope, some options, education, job training, they'll respond. I think that's cause for optimism."

Perhaps, but there is one basic problem with all these programs: "The ticket of admission is a baby," says Al Moran. "I'm not saying they have babies to get into these programs, but it certainly seems to be the only way to get the attention they deserve."



Helping hands: Goals must be created.

By contrast, there are *no* programs for teenage fathers in New York City (although the Ford Foundation is sponsoring pilot programs in other cities). "To tell you the truth," Carol Bellamy admits, "I really haven't given much thought to the guys. My sense is that the guys are a much more intractable problem than the teen mothers."

Pat Dempsey says that about 10 percent of the girls who came to Project Redirection were accompanied by their boyfriends. "We tried to get an informal group going for them," she says, "but as soon as we tried to get down to the nitty-gritty, they drifted away."

Social worker Andrew Lanza had a similar experience at the Door, a social-service center for young people in Manhattan. "We had a program for teen mothers, and some of their boyfriends showed interest. So we tried to run informational groups for them—you know, how important parents are for children—but we found a real inability of young men to hook up with the fact of being a father. There's a lot of defiance—the macho pose, bragging about

how many kids they've had. But when it comes to taking responsibility for those kids, they shy away. They talk about how hard it is to find jobs. They say, 'If I'm going to be a father, that means I have to support my family, and how the hell am I going to do that?'"

The macho pose, the unwillingness to take responsibility have led to a great deal of resentment among the people—especially black women—who run programs for teenage mothers. "What can we do about the fathers?" asks Hilda Larrier. "Well, one thing we can do is start enforcing the statutory-rape laws."

INEVITABLY, CONVERSATIONS about teenage fathers evolve into larger, more theoretical—and less fruitful—ruminations about racism in America. But there are a growing number of people—black and white—who believe it is time to shelve the easy generalizations and stereotypes and start looking at practicalities.

One practicality worth looking at is the welfare system. "We are looking at

something entirely new in American history," says Eleanor Holmes Norton, a professor at the Georgetown University Law School. "We are looking at a subculture created by the forced migration of blacks from the South to the North, the inability of many blacks to find jobs in the North, the use of welfare to maintain them. We are now into the second and third generation of this cycle of hopelessness, and one way to break it is to change the system that funds it."

"We're just beginning to think about how exactly the welfare system needs to be changed, but one thing is clear: The assumption that it is a permanent form of maintenance has to be eliminated. People who go on welfare have to be made to understand that it's just temporary, a way to get by while they're being trained for productive work. Of course, to do this we're going to need a massive commitment of funds for job training... and jobs." Dr. Norton also agrees with Al Moran's view: There has to be a way to reach the kids earlier.

One way to do this is through sex education, and the New York public

schools are about to embark on a revised curriculum of "family living ... including sex education" in the junior high schools.

There are problems, though. One is that the program is voluntary. Another is that it doesn't address what most experts believe is the root cause of teenage births: the sense of hopelessness, the feeling that a lifetime of welfare dependency is inevitable, so what difference does it make if it begins at age fourteen?

"We have to give these kids something more than birth-control information," says Al Moran. "We have to give these kids—the girls and boys—an agenda ... and the frustrating thing is that the politicians, the people who make policy, haven't done a damn thing about it. Look, we *know* who the kids who are having babies are. It's no secret. The Department of Social Services can practically pinpoint them *by name*, if you press them. We need a massive program to reach these kids before they start having babies, a program that will train them, bring them into the mainstream of society, break the welfare cycle, give them some hope."

The problem with such "practical" solutions, of course, is that they are not very practical. In the real world, a politician like Mario Cuomo—who, aides say, is "very concerned" about the problem—can do little more than list teenage pregnancy among the other pressing issues in his State of the State Message, promising a task force (whose chairperson is Matilda Cuomo) to study the problem, a reorganization of existing programs ... and *perhaps* a bit more money.

But even if the massive amount of money necessary for Al Moran's or Eleanor Holmes Norton's proposals was suddenly made available, there is no guarantee that it would have the desired effect. Study after study has shown that even the most thoughtful, best-structured job-training programs have mixed success when it comes to breaking the cycle of poverty. All too often, the immediate pleasures of the street prove far more compelling to teenagers than abstract, long-range promises of satisfaction and dignity.

"This has become a very sensuous world," says a black woman who works with pregnant teens. "It's an instant world. Instant food, instant hairdos—all you have to do is flick a switch and you get instant entertainment. It's hard enough nowadays to get middle-class kids to understand how important it is to work for a goal, to *wait*. How are you going to get these poor kids, who've had no training from their fathers and all too little from their mothers, to suddenly believe in the future when they can go out on the street and have themselves some fun right now?"

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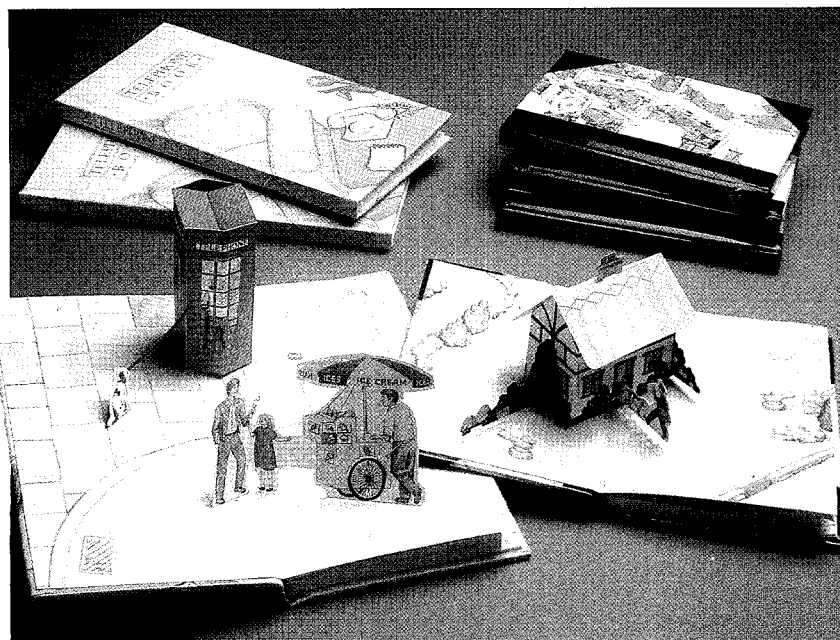
By Nancy McKeon
and Corky Pollan



Plate of Exchange

"Mrs. Clinton seemed to be of the opinion that the easiest way to entertain her guests was to keep them eating." Thus observed Mrs. Basil Hall, an aristocratic English lady, after a dinner at the Clintons' in 1827. And this copious style of entertaining surely accounts for the fact that china sets of that day averaged 170 pieces, with many cupboards housing 500 pieces or more. To mark the bicentennial of New York City's trade with China (which made all this overabundance of porcelain possible), the Museum of the City of New York has put together a charming exhibit of early Chinese export porcelain. Sweetly naïve tableware decorated with the state's coat of arms (right) dates from the 1820s, but there is china from as early as 1750. And displays showing how New Yorkers set their elaborate tables. For sale, reproductions of Canton ware (above)—\$40 for the creamer to \$185 for the seventeen-inch platter.

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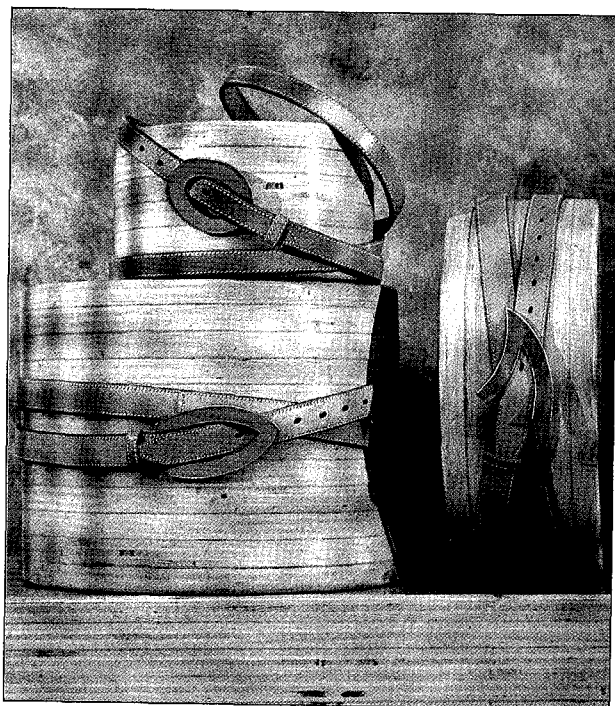
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Theater/John Simon

CRITIC MEETS THE CRITICS

"...The main goal of criticism is not to make readers agree but to make them, by orthodox or unorthodox methods, think. . ."

I AM SOMETIMES CRITICIZED FOR (WHAT am I not criticized for?) reviewing the audience rather than the play. Yet that is a logical procedure: The public shapes its theater at least as much as the theater molds its public, so why not take one's criticism to the source? In any case, let me take the matter one step farther (as I often do), and criticize some recent criticisms of me by my readers, in the futile hope of reaching an understanding that my previous failed attempts ought to have proved unattainable.

To get the less interesting matter out of the way first: Despite tireless iteration of my reasons for criticizing the physical aspects of performers, I keep getting totally uncomprehending letters on the subject. Mind you, I am not asking for agreement (more on that subject presently), merely for comprehension, however dissenting. I believe that unless a major part on stage or screen explicitly calls for an unsightly person, it is better filled by a performer who is, besides being talented, prepossessing. Granted, brilliant performers can enact beauty or make you forget everything but their brilliance; but, regrettably, most performers aren't that brilliant.

Still, why should looks matter that much? As I have explained at greater length before, many leading parts ac-

tually declare, and others imply, the aesthetic and sexual appeal of a character for others, and this is where physical comeliness is a useful histrionic shortcut. In life, where there is more time, one can respond to inner beauties that slowly grow on one, though even in life physical attractiveness is a frequent and mighty incentive. But on stage and screen, where our empathy must be earned quickly so that all kinds of things can be compressed into two brief hours, good looks become the theatrical equivalent of what oratory called *captatio benevolentiae*, the rhetorical capturing of the listeners' goodwill.

To be sure, beauty as an ideal—any kind of beauty, any kind of ideal—seems to be falling more and more out of fashion, as, among other things, punk and the more rabid forms of feminism demonstrate. (The few leading feminists I have known always tried to look their best.) But, perhaps hopelessly entrapped in the trappings of my generation, I believe that all forms of beauty matter, and very much so in art, where reality is often heightened into various forms of beauty (or, when called for, its opposite), including the physical. Which does not mean that a performer should or can get by on looks alone. Much as I appreciate physical grace and appeal, my greatest

admiration tends to go to performers whose sheer talent transcends everything else—I think of actors such as Louis Jouvet, actresses such as Celia Johnson. And if, in less than exceptional cases, I review negatively the physical presences of certain actors or actresses, this is because faces and bodies are laid on the line just like voices, enunciations, deportments, timing, and the rest.

Two objections are otiose. First, that this lack of beauty exists only in my opinion: Everything I write is only my opinion. Second, that such beauty is only skin-deep: A backdrop representing a three-dimensional landscape may be only cardboard-deep, yet it is subject to criticism.

And that, in essence, is my answer to a reader who wrote, "A performer may deserve to be leveled for a mediocre performance, but isn't that where viable criticism ends?" Note the questionable use of the vogue word "viable"; more important, note the confusion that metes out to mere mediocrity the harsh retaliation of "leveling." Or is this more of that timidity I wrote of recently, which cannot conceive of a performance as worse, or permissibly describable as worse, than mediocre? About my review of the same performer (I mention no names—no one should be tried twice for the same offense), a reader who prefaces her name with "Ms." writes:

Every critic has a right to his or her own opinion of what they [to think that all that fastidious "his or her" should have led merely to this catachrestic "they"! I thought of the production and the performances . . . but no critic has any right to criticize a performer on his or her physical appearance unless it inhibits his or her [note the stylistic clumsiness extreme feminism can cause] ability to make the role . . . believable. This was not the case.

The epistolarian says she has not seen the production in question, but I concede that she may know the play and performer from elsewhere. What is significant, however, is that though she grants the importance of making the role visually believable she settles the matter with "this was not the case." In other words, it's my opinion against yours, and even without seeing the play, I am right.

Which brings me to a much graver critical issue. I just wrote here about the



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"loss of self-confidence" that allows audiences to be bamboozled by pseudo-art. Several friends objected that, if anything, the trouble is the public's over-confidence, whereby an uninformed judgment is considered better than a highly trained one. And so, at times, it is, though, at many others, it isn't. True enough, there is an excess of self-assurance at loose as well as an excess of diffidence; indeed, one extreme has a way of begetting the other. Here is an example of the former quoted in full:

Although I usually depend on you, I couldn't disagree with you more about *The Real Thing*. My suspension of disbelief isn't that extensive.

One question: since the two [characters] were English actresses, I don't have a clue as to what you meant by "both look very much like English actresses, which is both apposite and aesthetically unfortunate."

I agree with the one dissenting critic. "Stupidity made coherent" is indeed scary when a play like this is a hit and acclaimed by critics of your stature.

This is interesting in several ways. The writer doesn't understand my humorous jab at the poor looks of most English actresses, which is a specimen (however inferior) of the sort of wit that informs (with much greater éclat) Stoppard's play. My correspondent seems to me ipso facto a dubious judge of such a work. She goes on to agree "with the one dissenting critic," presumably Erika Munk in the *Village Voice*, who seems to me to have missed some important points and misinterpreted others. So my long and faithful service ("I usually depend on you") goes for naught, and becomes, in a quotation from Stoppard, "stupidity made coherent" and thus "scary." Have you noticed, incidentally, how often people who attack a playwright or critic merely turn some of his better lines arbitrarily against him, unaware that, far from being devastating deflation, this becomes the sincerest, though unintended, form of flattery?

Now, if my correspondent wished to engage me in a critical dialogue, that would be something else. But what's the point of the mere summary condemnation that I am stupidly wrong? Worst of all, like so many others, she misunderstands the main purpose of criticism, which is not to make its readers agree, nice as that is, but to make them, by whatever orthodox or unorthodox methods, think. Thus on the subject of *Old Times* and Pinter, people may have read my attack and then Benedict Nightingale's encomium in the good old *Times*, and, having also seen the show (a not unimportant detail), figured out where they stand. As to who is "right"—about Stoppard, Pinter, or whatever—only posterity, only time, will tell. Here there is nothing like physical appearance to provide a shortcut.

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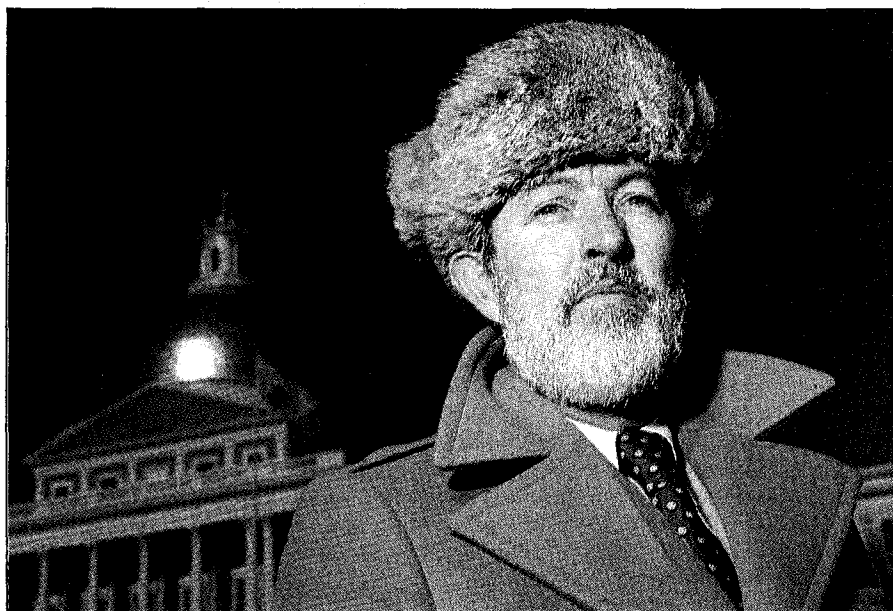
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POST-FEMINIST FICTION?

"...*A Choice of Enemies*, a very masculine novel, is all talk. *Almost Paradise*, a feminine one, is all action. Go figure. . ."



George V. Higgins: Sex talk (not much) and crime talk (quite a bit) in Boston.

A Choice of Enemies, by George V. Higgins. Alfred A. Knopf; 377 pages; \$16.95.

Almost Paradise, by Susan Isaacs. Harper & Row; 483 pages; \$16.95.

DO YOU THINK WOMEN ARE ALL TALK, men all action? Do you think a man's novel (by and for) is mostly sex and other strenuous business, while a woman's novel is long on tenderness and tremulous yearning? Come out of that time capsule! Wake up and smell the coffee! Mr. Higgins and Ms. Isaacs are here with two new books to prove you wrong.

George V. Higgins's novel is told almost entirely in dialogue—characters explain their grievances with other characters, who then come onstage to divulge the past misdeeds of the first characters, who return to terrify or commiserate with some other characters. But though *A Choice of Enemies* is heavy on talk, it is very masculine talk indeed—quoting it at length, under the policy of this magazine, would make this page look like a game of connect-the-dots. One word in particular turns up with the frequency required to give an accurate portrayal of the speech habits of the criminal classes (the setting is the Massachusetts State House). It is used as an intensifying adjective, verb, noun,

adverb, and even gets worked into a bit of tmesis (dismissing a hopeless election district, a legislator says, "Forf---inget it"); it is used with such liberality that I had to read one paragraph twice to be sure that the speaker was being intensive and not referring to sexual intercourse.

A few conversations do concern what most people think of as "Topic A," but that doesn't mean you will find any seduction scenes here, or cozy conubial moments. Women are about as well represented in this novel as they were in the Yankees' locker room before the new rule. The sex talk, like all the important transactions, is between men and is on the rather basic level of sticking one's thing into someone else's. (Most of this crew, it should be noted, are not just male but Irish—a people not noted for producing great lovers, unless you count Oscar Wilde.) Yet these rude Bostonians show a touching solicitude toward the other use of their things: The characters frequently worry about the need to relieve their bladders, and describe what they do as "going to the bathroom." This is a side of life I do not learn about from Jane Austen.

Some of the dialogues in *Enemies* go on long enough to make me feel as if I had been knocking back as much of the

bourbon as I have been reading about. But, for the most part, Higgins is very skillful at varying the rhythms of these desultory and repetitive conversations, injecting them with humor and animation, and charting the curve from good-natured brutality to vicious brutality. Higgins is not, however, as serious as he might be. He puts a great deal of effort into conveying the sour-mash cynicism of his time and place, but too many of his characters are too much alike—garulous, sardonic, profane; they tend to drift away from real life and come back with scraps of Raymond Chandler or Damon Runyon clinging to them.

The story this time has to do with the efforts of various statehouse denizens to rid themselves of the speaker, the deeply corrupt and increasingly incompetent Bernie Morgan. When a citizen balks at a demand for \$10,000, Morgan says in disgust, "Hasn't he got a calendar? Doesn't he know we have an election coming up?" (I am bowdlerizing this.) The speaker meets his downfall, but not through the serpentine machinations of his colleagues. I think that Higgins in his title is adverting to Wilde, who said one should choose one's friends for their beauty, one's acquaintances for their character, and one's enemies for their intelligence. Intelligent opposition can be fought; the fearful enemy is random stupidity.

In *Almost Paradise*, by contrast, things happen at a tremendous clip. The heroine is born, grows up, marries a handsome actor, has several children, discovers her clitoris, gets a fashionable disease, and becomes a talk-show hostess. And that's just the heroine. Susan Isaacs says that she wanted to "consider a broader canvas," bless her heart, and she has found space to paint in such details as the heroine's grandmother's defloration and the business success of the hero's uncle's father-in-law. Isaacs apparently meant to show us how character is shaped by social forces and family history; instead she's given us a ladies'-magazine tour of Problems With Relationships Through the Ages. She's not unintelligent, and her book isn't trash, but it's scarcely literature. You read it effortlessly, not compulsively. I guess the thing to do with it is take it on the plane to Hawaii.

Music/Peter G. Davis

THE MET GETS THE HANDEL

“... *Rinaldo* is a wonderful show, thanks to Handel—and to the singers and director who were on hand to honor him. . .”

AFTER BEING IGNORED BY THE METROPOLITAN Opera for 100 years, Handel finally elbowed his way onto the Met stage and made himself very much at home.

Rinaldo is a wonderful show, and no one should miss it. That said, let's not pretend that Met management deserves a particle of credit for righting a glaring omission or making astute artistic judgments. The production comes to New York ready-made, a gift from the National Arts Centre of Canada in Ottawa, where it enjoyed a huge success in 1982. Included in this package, and by far the best singers onstage, are two superb American artists who should always be given star treatment at the Met but invariably receive a shabby deal. One of them is Samuel Ramey, a bass honored and valued by nearly every major opera company in the world for his prodigious technique and gorgeous voice, but regarded by the Met as no better than a *comprimario* fit for Sparafucile in *Rigoletto*. The other is Benita Valente, who mostly covers roles assigned to mediocrities without half her musicality or vocal radiance. Both artists rightfully received ovations from an audience that was obviously more discerning about what constitutes good singing than the Met's casting department.

The indignities do not stop there. Frank Corsaro, one of the country's leading opera directors, could only make his Met debut by sneaking in the rear door with this borrowed production, and, needless to say, there are no plans to invite him back. Mario Bernardi, a conductor also new to the company, was given just eighteen hours of rehearsal time with an orchestra that had never played Baroque opera before. Everything considered, the Met must have felt it had very little at stake. Merely allowing Handel a guest appearance on the premises seemed to be enough.

For all that, *Rinaldo* is well worth seeing, especially since the opera will not return to the repertory after this season. When he wrote the score in 1711, Handel had one aim in mind: to devise a smash hit for his British operatic debut, and he succeeded—this lavish spectacle, with one great tune after another sung by the finest singers in Europe, drove London wild. Only 26 at the time, Handel composed many more and

far finer operas, but none of them ever matched the popularity of *Rinaldo*.

The libretto, written in English by Aaron Hill and translated into Italian by Giacomo Rossi, draws on episodes from Tasso's *Gerusalemme Liberata*, as did so many other Baroque operas of this period. Briefly, the plot concerns the adventures of the Christian knight Rinaldo as he attempts to rescue his beloved, Almirena, from the clutches of Armida, an evil sorceress with amorous designs on Rinaldo, and of the Saracen general Argante, who also lusts after Almirena. Compared to the taut structure and brilliantly drawn psychological studies of Handel's later operas, *Rinaldo* is a sprawling hodgepodge in which character takes second place to musical and scenic effects. Hill's stage directions set the tone: "A black Cloud descends, all fill'd with dreadful Monsters spitting Fire and Smoke on every side. The Cloud covers Almirena and Armida, and carries 'em up swiftly into the Air, leaving in their Place, two frightful Furies who having grinn'd and mock'd Rinaldo, sink down, and disappear."

All this and much more is faithfully reproduced in Corsaro's direction, which conveys the fantastic flavor of the piece with boldly inventive, imaginative strokes. The overall spirit of *Rinaldo* suggests a delightful Baroque comic strip, and this is precisely what Corsaro seems to have been after, aided at every turn by Mark Negin's colorful madras-patterned castles, enchanted gardens, battlefields, and elaborate machinery: A cute red-eyed dragon, belching clouds of smoke, descends in Act III with the Christian Magician on his back, and the two of them nearly steal the show. When Almirena asks the birds the whereabouts of her Rinaldo, she is accompanied by a bewigged trio of charming Handel look-alikes trilling on their recorders. Rinaldo sings his final coloratura aria of victory while battling warriors execute a strenuous acrobatic ballet that perfectly physicalizes the vocal pyrotechnics of the music. Corsaro clearly loves this opera, and he communicates his affection by making every scene reflect Handel's theatrical genius and eagerness to entertain and beguile an audience.

No staged performance of a Baroque opera can avoid censure from musi-



Horne as hero: Second to scenic effects.

cological types who think they know better, and Martin Katz's edition of *Rinaldo* for this production has been under fire ever since it was first heard in Houston over eight years ago. Tinkering with Handel can be dangerous—the City Opera's travesties of *Giulio Cesare* and *Alcina* are only two examples close to home—but *Rinaldo* has come down to us as a textual mess, and a definitive performing version does not exist. The original 1711 score underwent numerous revisions until Handel virtually rewrote everything for the 1731 revival, a farrago that even the devout admit is an appalling piece of artistic vandalism perpetrated by the composer himself. Katz has devised a sensible mixture, based on all the available materials, and while many other solutions are possible, this arrangement is at least practical and stage-worthy. Since Houston, Katz has made further improvements, especially by toning down the overly elaborate or-

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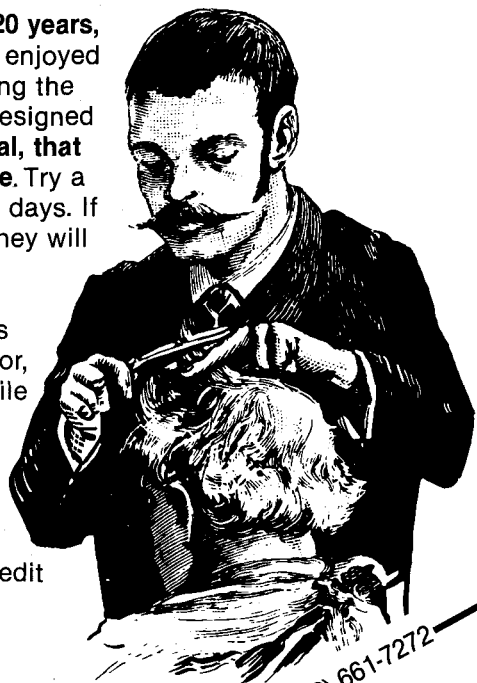
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namentation that ruined da capo repeats of such arias as Almirena's exquisite lament, "Lascia, chi'io pianga."

The Met's decision to import *Rinaldo* probably had less to do with Handel than with Marilyn Horne's fabled virtuosity in this repertory, but she proved to be a sore disappointment in the title role. Like any singer, Horne can have a bad night, and this was definitely one of them. Her voice continually strayed off pitch, she completely lost her place during one aria in Act II, bravura passages were badly smeared, and her colorless treatment of the vocal line in general amounted to little more than a monotonous drone. Edda Moser's assault on Armida was equally disastrous, more gargled and squalled than sung.

At least Ramey and Valente were on hand to honor Handel. Not only do these singers possess voices of striking natural beauty but both of them served the composer stunningly with their superior technical facility and warm response to every expressive requirement. *Rinaldo's* visit to the Met may not be an unalloyed triumph, but I recommend it for the glorious performances of these two magnificent artists, for a production crammed with visual enchantment, and, above all, for Handel's endlessly inspired music.

JUILLIARD'S ANNUAL Festival of Contemporary Music is always a bit puzzling, but this year's edition was stranger than ever. As in the past, there were five programs of orchestral and chamber music, apparently chosen at random and mostly performed by Juilliard students. Once again, the school made no attempt to stress any theme or trend that might stir up a bit of controversy or pique interest. Each concert was presented in a spirit of take it or leave it, and judging from the sparse attendance (also as usual), most people opted for the latter.

So what made such a traditionally sleepy event more peculiar this time around? For one thing, it purveyed some distinctly odd notions about what might justifiably be considered contemporary music. One of the major offerings turned out to be Ernst Krenek's Symphony No. 2, written 62 years ago and heavily influenced by Mahler, early Schoenberg, and Busoni. We also heard Howard Hanson's *Romantic* Symphony of 1930, unabashedly indebted to Sibelius, Grieg, and Respighi. At least these two pieces are rarely performed and have a certain curiosity value compared with three other scores that, under the circumstances, seemed totally superfluous: Walton's Cello Concerto (1956), Copland's Clarinet Concerto (1948), and Berg's Violin Concerto (1935). Such repertory items hardly need Juilliard's advocacy, even if anyone's concept of contemporary music could possibly be

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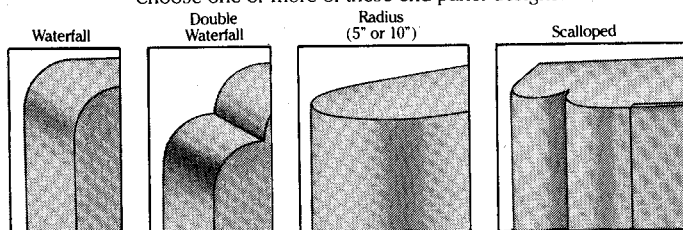
stretched far enough to include them.

In another, more relevant context, perhaps these works might serve a useful purpose, to refresh the ear and put a sharper perspective on the concerns of today's composers as they either react against or build upon the past. Listening to Krenek's 50-minute monster is about as agreeable as trying to digest a block of concrete, but the symphony shows how Krenek, even at the age of 22, could be right up-to-the-minute, applying the avant-garde style of the moment with astonishing assurance—a knack this composer has always possessed, and still does today. The Hanson symphony should never be entirely forgotten, a pleasant, effective, and honorable period piece written at a time before American music lost its innocence. But both scores are old enough to stand or fall on their own merits; inserting them into a festival of contemporary music, particularly one so disorganized, seems like an utterly meaningless gesture.

Of course there were newer works, too, most of them by young Juilliard composers and faculty members, but very few revealed individual or original voices with something urgent to communicate. If one is to draw any conclusions from such music, academic serialism of the 1960s is definitely a thing of the past, replaced by an even less palatable idiom that wearily rehashes sounds from the 1920s and 1930s. Michael White's song cycle *Far Off-Shore* suggested muddy Ravel, and Kenneth Fuchs's String Quartet suffered from Bartók fatigue, while the faces of Stravinsky, Milhaud, and Janáček peered out listlessly from Larry Alan Smith's tediously derivative septet, *Polyhymnia Serenade*. Then there was a Partita for Bassoon and Piano by one Marcel Bitsch, an obscure 62-year-old Parisian. This piece made such a feeble effect that I thought the thing might be a hoax, until a brief reference in Baker's *Biographical Dictionary* assured me that a Bitsch really does exist.

Ralph Shapey's new Double Concerto for Violin, Cello, and Orchestra made most everything else in the festival sound positively anemic, but then, this composer has never been afraid of Wagnerian pomp and loud noises. Like all Shapey pieces, the concerto is a nonstop eruption of raw feeling and grandiose rhetoric, although I'm not entirely sure that the score is a complete success. The two soloists (Robert Mann and Joel Krosnick here) are never integrated into the orchestral fabric—no single violin or cello could possibly have been heard above the din anyway—and that rather negated the whole idea of a double concerto. Still, the music has a vigorous personality all its own, and after so much pussyfooting earlier in the week, that was good enough for me.

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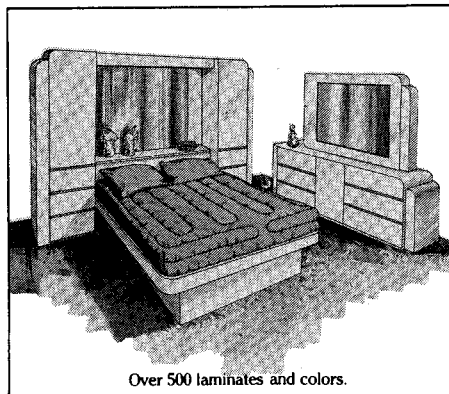


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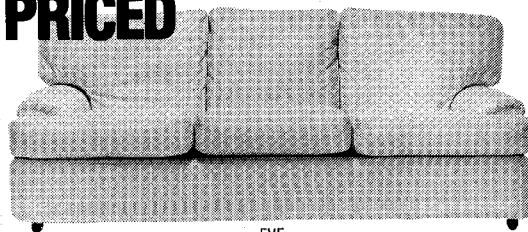
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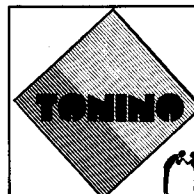
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GUY AND DOLL

“...Woody Allen’s look at seedy Broadway types is sweet and funny, but his affection for them is tinged with contempt. . .”

IN HIS NEW COMEDY, *Broadway Danny Rose*, Woody Allen plays a small-time Jewish entertainment figure so insistently moral that he lingers in a restaurant to lay down a tip even as Mafia hit men are coming in the door to bump him off. Danny Rose works as a talent manager now, but he was once a Catskills comic, the type of comic who walks

out believing any more of it than I did.

Parts of the movie—the best parts—are soaked in the peculiar sadness of bottom-draw show business, that half-lighted New York world marked by certain failure and unwavering hope of which Joe Franklin (who appears in the movie) is the champion, recording angel, and chief celebrity. On *The Joe Franklin*

Rose story of all, which turns out to be the rest of the movie. Easing into his narrative this way, Woody Allen establishes it as something *told*—a bit of a shaggy-dog story, exaggerated, loosely constructed. Shot in black and white, *Broadway Danny Rose* has a pleasingly casual, let’s-make-a-movie spirit.

Sometime in the indeterminate past, Danny was managing a buffoon named Lou Canova (Nick Apollo Forte), a “has-been boy singer” in his forties unaccountably riding a nostalgia wave to new success. Fat blurring the outlines of his once handsome face, Canova is sweet, but he’s a no-talent guy who sings in an oleaginous tenor accompanied by a repertoire of alarmingly hammy gestures—winks and swivels and rapid passings of the microphone from hand to hand. Lou suffers from an understandable lack of self-confidence, and he’s become a helpless boozier, sinking to the floor, pickled to his ears on the day of a performance. When Danny gets him a shot at the Waldorf, Lou sends Danny to Jersey to collect his mistress, Tina (Mia Farrow)—without her, he says, he can’t sing. But when the faithful Danny gets there, Tina, a tough blonde with a rapid, jerky stride and a mean mouth, bolts and heads off to see her relatives at a Mafia house party, with Danny in pursuit. Through misunderstandings too complicated to explain, Danny is denounced by a hysterical Mafia mama as an evil seducer, and the movie collapses into a nagging chase and a nagging romance of opposites, with two skinny killers hounding Danny and Tina through the swamps of New Jersey and the jungles of Manhattan.

Much of this plotting feels tired and secondhand, and the casting of gentle Mia Farrow as a gun moll is a stunt that only half works. Most of an actor’s expression comes from the eyes. Since Woody Allen knows that Farrow’s sad, still, waiflike orbs don’t belong to a brassy broad, he’s forced to keep them hidden behind dark glasses (except for one scene where they have their usual haunting effect). At the same time, her forehead is clouded by teased hair—we can’t really *see* her. Mia Farrow manages a Brooklyn accent neatly, but the performance remains opaque—when Tina betrays Danny’s trust, for instance,



The nebbish and the gun moll: Woody Allen and Mia Farrow in *Broadway Danny Rose*.

through the audience, mike in hand, flirting with 80-year-old ladies: “You having a good time, darling? Terrific.” The movie’s central joke is that Danny, who still relies on this traditional—and traditionally bogus—intimacy and solicitude, really means every word of it. The world’s most loving manager, he’s desperate that things go right for his fourth-rate clients—the blind xylophone player, the canary trainer, the washed-up singers and comedians who have no one but Danny to look after them. Anxiously pacing Broadway in his open shirts and Jewish plaids (the jackets hang nearly to the knees), this schlemiel saint is forever quoting the wisdom of his Uncle Sidney (or is it Uncle Morris?): “Acceptance. Forgiveness. Love.” *Broadway Danny Rose* is about how Danny’s “philosophy” carries the day. It’s a fable about how losers can become winners, or at least partial winners, and you may be charmed and touched with-

Show, which regularly books performers starting brilliant engagements in Teaneck, there are no losers. There is only triumph, and the perpetual comeback. Like Joe, Danny cannot afford the luxury of disbelief. “When you go out there,” he tells a morose elderly duo who twist balloons into dachshund shapes, “don’t forget the three S’s. Smile. Strong. Star.”

The geographical center of this world is the Carnegie Delicatessen, a yellowish, steamy emporium on Seventh Avenue where grumpily affectionate waiters bring chicken in the pot to solitaires reading *Variety* and borscht to noisy kibitzers clowning at the rear tables. One night, a group of comics (played by the real-life funnyman Sandy Baron, Jackie Gayle, Morty Gunty, and others) start telling stories about Danny Rose. As the anecdotes roll, we see bits of Danny’s life, and then Sandy Baron, calling for silence, tells the greatest Danny

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we can't make out what she feels.

Gesturing with both hands in a over-emphatic way that matches his overexplicit jargon ("May I interject something at this juncture?"), Woody's Danny Rose darts anxiously around Tina, desperate to deposit her in Lou's dressing room so the poor bastard can sing. Never out for himself, only for Lou, Danny quotes the uncles and other savants, arguing for benevolence, for suffering as the way to wisdom. We're supposed to believe that after first playing him for a sucker Tina is seduced by his kindness—but not even Damon Runyon, Broadway fabulist and designer of improbable matches, could have imagined that this girl is for that guy. Whatever the movie may suggest, the cynicism of Broadway is likely to remain unchanged: The wisdom of the uncles ("Acceptance. Forgiveness. Love") is practicable only if you're already at the top.

Woody Allen's *shlump* routine conceals a good deal of Jewish self-regard—indeed, the Jews-are-more-moral-than-other-people sentiments get a little sticky here, especially as all the Italians apart from Tina are pictured as outright slobbs. Allen uses the Mafia types the way a hack director might—for instant caricature, instant laughs—and he makes sure that we find Lou Canova physically repulsive. Canova is a mess (though Nick Apollo Forte turns him into an affecting figure), and in a gratuitous touch, the Italian women who respond to his klutzy routines are made inexplicably disgusting—overweight, overtanned, with greasy lipstick and foundation on their smiling faces.

Broadway Danny Rose is not as sweet as it seems at first. The movie partakes of that derisive New York toughness in which the pleasure of the successful reaches its full savor only when the unsuccessful are brought centrally into view. The affection that Woody Allen obviously feels for the seedy world of his early days is nearly overwhelmed by the relief he also feels that he's no longer part of that world. Wringing laughs out of mediocrity, he keeps his distance. To absolve himself completely of the taint of condescension, he would have to show us, as his hero Fellini would, how the bums and losers, the balloon twisters who play Jersey, are also touched by the sacred fire—not talent, perhaps, but the unquenchable desire to perform. *Broadway Danny Rose* is a funny movie, but it leaves a slightly sour taste behind it.

PAOLO AND VITTORIO TAVIANI'S *The Night of the Shooting Stars*, which recently won the award for best picture of 1983 from the National Society of Film Critics, returns February 1 to the 68th Street Playhouse. I feel this remains the best movie I've seen in the five and a half years I've written this column. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

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HANDICRAFTS FROM BURMA ARE ON SALE at this tiny warehouse—samples, overstock, slightly damaged items, and more, all at very low prices. A few examples only: brightly painted wood toys on wheels, were \$5, now \$3; larger versions with movable heads, were \$12, now \$7; papier-mâché animals, were \$3.50, now three for \$5; handsome jugs in a range of sizes, were \$8 and up, now \$4 and up; owl-, pumpkin-, and cigarette-shaped black lacquer boxes with 24K-gold-leaf design, were \$19, now \$9.50; lacquer betel-nut boxes, were \$35, now \$18; square black lacquer trays in nesting sets of three, were \$55 a set, now \$30; cotton-ikat sarongs, were \$40, now \$25; cotton-ikat pillowcases in various sizes, were \$25-\$50, now \$12-\$30; new, old, and antique one-of-a-kind marionettes, were \$100-\$400, now \$60-\$225; only one 20-in. bronze gong, was \$500, now \$250; Buddhist monks' burgundy cotton umbrellas, were \$30, now \$12.50; and much more. Checks accepted; no credit cards; all sales final. *Arriba Imports*, 29 West 26th St., third floor (532-4766); *Thurs.-Sun. 11 a.m.-7 p.m.; 2/2-5 and 9-12 only.*

DO NOT PHONE. Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.



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A Complete Entertainment Guide for the Week Beginning February 1.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM**—Watts St. at Ave. Americas. 431-1590. #1—Thru Jan. 31: "When the Mountains Tremble"; "Nicaragua: Report From the Front." Opening Feb. 1: "Scrubbers." #2—Thru Jan. 30: "Tootsie"; "Some Like It Hot." Jan. 31: "Adieu Philippine"; "Six in Paris." Feb. 1-2: "The Crimson Kimono"; "China Gate." Feb. 3-4: "It Happened One Night"; "Bringing Up Baby." Beg. Feb. 5: "Spellbound"; "Notorious."
3. **VANDAM**—Vandam St. nr. Ave. Americas. 675-0498. "Berlin Alexanderplatz."
4. **ESSEX**—Grand St. nr. Essex. 982-4455. Thru Feb. 2: "Martial Monks." Beg. Feb. 3: "Sudden Impact."
5. **BLEECKER STREET CINEMA**—At La Guardia Pl. 674-2560. "Danton." **AGEE ROOM**—"1900."
6. **WAVERLY**—Ave. Americas at W. 3rd St. 929-8037. #1—"Liquid Sky." #2—"The Loveless."
7. **8TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6515. Thru Feb. 2: "Christine." Opening Feb. 3: "Signals Through the Flames."
9. **ART**—8th St. E. of University Pl. 473-7014. "Local Hero."
10. **THEATRE 80**—St. Mark's Pl. E. of Second Ave. 254-7400. Jan. 30: "The Cabinet of Dr. Caligari"; "M." Jan. 31: "Clash by Night"; "While the City Sleeps." Feb. 1: "Pilgrimage"; "Seas Beneath." Feb. 2: "Thieves Like Us"; "Three Women." Feb. 3-4: "Another Thin Man"; "The Song of the Thin Man." Feb. 5: "A Night at the Opera"; "A Day at the Races."
11. **ST. MARKS CINEMA**—Second Ave. nr. St. Mark's Pl. 533-9292. Thru Feb. 2: "Uncommon Valor"; "Atlantic City."
13. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. Thru Jan. 31: "The Thing (1982)"; "Dawn of the Dead." Feb. 1-2: "Querelle"; "Score." Feb. 3-4: "Phaedra"; "Topkapi." Beg. Feb. 5: "Catch-22"; "It..."
14. **GREENWICH PLAYHOUSE**—Greenwich Ave. at 12th St. 929-3350. #1—"The Lonely Guy." #2—"Gorky Park."
16. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1 & #2—"Vertigo." #3—"La Balance." #4—"Rear Window."

15th-42nd Streets

20. **GRAMERCY**—23rd St. nr. Lexington Ave. 475-1660. "Never Cry Wolf."
21. **BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. "The Right Stuff."
22. **MURRAY HILL**—34th St. nr. Third Ave. 685-7652. "Star 80."
23. **34TH STREET EAST**—Nr. Second Ave. 683-0255. "Terms of Endearment."
24. **LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—"Angel." #2—"Scandalous." #3—"Broadway Danny Rose."
25. **HARRIS**—42nd St. nr. Seventh Ave. 221-9662. "Slayground"; "Bad Boys."
26. **ANCO**—42nd St. nr. Seventh Ave. 221-9601. Thru Feb. 2: "The Five Elements of Kung Fu"; "Thunder Kick." Beg. Feb. 3 (tent.): "Angel."

43rd-60th Streets

30. **RKO NATIONAL TWIN**—B'way nr. 44th St. 869-0950. #1—"Scarface." #2—"Silkwood."
31. **LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. "Terms of Endearment."
32. **CRITERION CENTER**—B'way nr. 45th St. 354-0900. #1—"The Right Stuff." #2—"To Be or Not to Be." #3—"D.C. Cab." #4—"Gospel." #5—"Never Say Never Again." #6—"Two of a Kind."
33. **LOEWS STATE**—B'way nr. 45th St. 582-5060. #1—"Slayground." #2—"582-5070." "Angel."
35. **EMBASSY 1**—B'way nr. 46th St. 757-2408. "Never Cry Wolf."
36. **MOVELAND**—B'way nr. 47th St. 757-8320. "Star 80."
37. **RKO WARNER TWIN**—B'way nr. 47th St. 975-8366. #1—Thru Feb. 2: "Hot Dog... The Movie." Opening Feb. 3: "Reckless." #2—"Sudden Impact."
38. **EMBASSY 2**—B'way nr. 47th St. 730-7262. "Uncommon Valor." **EMBASSY 3**—"Wild Style." **EMBASSY 4**—"The Big Chill."
39. **HOLLYWOOD TWIN CINEMA**—Eighth Ave. nr. 47th St. 246-0717. #1—Thru Jan. 30: "Phantom of the Paradise"; "Shock Treatment." Jan. 31-Feb. 1: "Fitzcarraldo"; "Burden of Dreams." Feb. 2-4: "Last Tango in Paris"; "Lolita." Beg. Feb. 5: "The Devils"; "Marat/Sade." #2—Jan. 30-31: "Macbeth (1948)"; "Richard III." Feb. 1-2: "The Man Who Would Be King"; "Outland." Feb. 3-4: "The Grey Fox"; "The Draughtsman's Contract." Feb. 5: "The Bank Dick"; "My Little Chickadee"; "Never Give a Sucker an Even Break."
41. **UA RIVOLI TWIN**—B'way nr. 49th St. 247-1633. #1—"The Lonely Guy." #2—Thru Feb. 2: "The Power." Opening Feb. 3: "Stuck on You."
42. **EMBASSY 49TH STREET**—Nr. Seventh Ave. 757-7003. "The Rescuers"; "Mickey's Christmas Carol."
44. **GUILD 50TH STREET**—W. of Fifth Ave. 757-2406. "Backstage at the Kirov."
45. **ZIEGFELD**—54th St. nr. Ave. Americas. 765-7600. "Yentl."

61st Street & Above East Side

46. **EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. "The Riddle of the Sands."
47. **CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. "Fanny & Alexander."
48. **SUTTON**—57th St. nr. Third Ave. 759-1411. "Reuben, Reuben."
50. **FESTIVAL**—57th St. nr. Fifth Ave. 757-2715. "Educating Rita."
51. **57TH STREET PLAYHOUSE**—W. of Ave. Americas. 581-7360. "La Balance."
54. **GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. "To Be or Not to Be."
55. **PLAZA**—58th St. nr. Madison Ave. 355-3320. Thru Feb. 2: "Carmen." Opening Feb. 3: "A Woman in Flames."
56. **PARIS**—58th St. W. of Fifth Ave. 688-2013. "Confidentially Yours."
57. **D.W. GRIFFITH**—59th St. nr. Second Ave. 759-4630. "Vertigo."
58. **MANHATTAN**—59th St. bet. Second & Third Aves. 935-6420. #1—"The Right Stuff." #2—"Star 80."
60. **BARONET**—Third Ave. nr. 59th St. 355-1663. "El Norte." **CORONET**—"Terms of Endearment."
61. **CINEMA 3**—59th St. W. of Fifth Ave. 752-9959. "Tender Mercies."
62. **CINEMA 1**—Third Ave. nr. 60th St. 753-6022. "And the Ship Sails On." **CINEMA II**—753-0774. "The Dresser."
70. **UA GEMINI TWIN**—Second Ave. nr. 64th St. 832-1670. #1—Thru Feb. 2: "Scarface." Beg. Feb. 3: "Never Cry Wolf." #2—832-2720. "The Lonely Guy."
71. **BEEKMAN**—Second Ave. nr. 65th St. 737-2622. "Broadway Danny Rose."
72. **LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—Thru Feb. 2: "The Big Chill." Opening Feb. 3: "Reckless." #2—"Gorky Park."
73. **68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. Thru Jan. 31: "Can She Bake a Cherry Pie?" Beg. Feb. 1: "The Night of the Shooting Stars."
74. **LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 879-1313. "Silkwood."
76. **72ND STREET EAST**—Nr. First Ave. 288-9304. "Local Hero."
78. **UA EAST**—First Ave. at 85th St. 249-5100. "Never Cry Wolf."
80. **LOEWS ORPHEUM**—86th St. nr. Third Ave. 289-4607. #1—"The Lonely Guy." #2—Thru Feb. 2: "Angel." Opening Feb. 3: "Stuck on You."
82. **86TH STREET EAST**—Nr. Third Ave. 249-1144. "Scarface."
83. **RKO 86TH STREET TWIN**—Nr. Lexington Ave. 289-8900. #1—"Star 80." #2—Thru Feb. 2: "Hot Dog... The Movie." Opening Feb. 3: "Reckless."

MOVIES

84. **COSMO**—116th St. nr. Lexington Ave.
534-0330. Thru Feb. 2: "Flashdance"; "Trading
Places." Beg. Feb. 3: "Sudden Impact."

61st Street & Above
West Side

85. **PARAMOUNT**—B'way at 61st St. 247-5070.
"Gorky Park."
86. **LINCOLN PLAZA CINEMAS**—B'way nr.
63rd St. 757-2280. #1—"Basileus Quartet." #2—
"Nostalgia." #3—Thru Feb. 2: "Kamilla."
Opening Feb. 3: "Dear Maestro."
88. **CINEMA STUDIO**—B'way at 66th St.
877-4040. #1—"Entre Nous." #2—"Vertigo."
89. **REGENCY**—B'way nr. 67th St. 724-3700. Thru
Jan. 30: "Anna and the King of Siam"; "Kismet."
Jan. 31-Feb. 1: "La Strada"; "Zorba the Greek."
Feb. 2-4 "Gigi"; "Royal Wedding." Beg. Feb. 5:
"The African Queen"; "Beat the Devil."
90. **EMBASSY 72ND STREET TWIN**—On
B'way. 724-6745. #1—Thru Jan. 31: "Corrupt."
Beg. Feb. 1: "Carmen." #2—"Love Letters."
92. **LOEWS 83RD STREET QUAD**—On B'way.
877-3190. #1—"Gorky Park." #2—"Scandalous."
#3—"Star 80." #4—"Never Cry Wolf."
93. **NEW YORKER**—B'way nr. 88th St. 580-7900.
#1 & #2—"Broadway Danny Rose."
95. **THALIA**—95th St. W. of B'way. 222-3370. Jan.
30: "Lenny"; "Lenny Bruce Without Tears";
Jan. 31: "Rebecca"; "Murder." Feb. 1: "Il Posto";
"Thank You, Masked Man." Jan. 31: "Proud
Valley"; "Song of Freedom." Feb. 1: "Kyoshiro
Nemuri and the Human Tarantula"; "The Thieves'
Who's Who." Feb. 2: "That Obscure Object of
Desire"; "The Devil Is a Woman." Feb. 3-4: "The
Investigation"; "Breathless (1960)." Feb. 5: "Will
Success Spoil Rock Hunter?"; "The Girl Can't
Help It."
96. **METRO CINEMA**—B'way nr. 99th St.
222-1200. Jan. 30: "Hara Kiri"; "The Rebellion."
Jan. 31: "Rebecca"; "Murder." Feb. 1: "Il Posto";
"Charles—Dead or Alive." Feb. 2: "Xica"; "Tent of
Miracles." Feb. 3: "Under Fire"; "Burn!" Feb. 4:
"Stalker." Feb. 5: "Gone With the Wind."
97. **OLYMPIA QUAD**—B'way nr. 107th St.
865-8128. #1—"The Lonely Guy." #2—Thru Feb.
2: "The Big Chill." Beg. Feb. 3: "The Return of
Martin Guerre." #3—"Angel." #4—"Rear
Window."
98. **RKO COLISEUM TWIN**—B'way at 181st St.
927-7200. #1—"Slayground." #2—"Scarface."
99. **ALPINE**—Dyckman St. at B'way. 567-3587.
Thru Feb. 2: "The Man Who Loved Women." Beg.
Feb. 3: "Sudden Impact."

Museums, Societies, Etc.

**AMERICAN MUSEUM OF NATURAL
HISTORY**—79th St. & Central Park West.
496-0900. Naturemax Theater. Adm. \$3; senior
citizens & children \$1.50 (each film). Mon.-Fri.,
10:30 a.m.: "Man Belongs to Earth"; Mon.-Fri.,
11:30 a.m.-3:30 p.m., Sat.-Sun., 10:30 a.m.-4:40
p.m.: "To Fly" & "Living Planet"; Adm. \$4.50;
senior citizens & children \$3 (double feature): Fri.,
4:30 p.m.: "To Fly" & "Living Planet"; Fri.-Sat., 6
p.m.: "Living Planet" & "Man Belongs to the
Earth"; Fri.-Sat., 7:30 p.m.: "To Fly" & "Man
Belongs to the Earth."

**BROOKLYN ARTS AND CULTURE
ASSOCIATION**—Downtown Cultural Center,
111 Willoughby St., Brooklyn. 783-3077. Free.
Feb. 5, 12 noon: 18th Annual Independent Film
and Video Exposition: Metropolitan Edition; also,
at Danceteria, 30 E. 21st St., Feb. 2-3,
9:30-11:30 p.m., video only.

CHRIST AND ST. STEPHEN'S CHURCH—120
W. 69th St. 787-2755. Adm. \$2.50; children &
senior citizens \$1. Feb. 1, 8 p.m.: "To Be or Not to
Be" (1942) by Ernst Lubitsch, with Jack Benny &
Carole Lombard.

COLLECTIVE FOR LIVING CINEMA—52 White
St. 925-2111. Adm. \$3; members \$2. Feb. 3, 8
p.m.: "Between Two Wars" (1971-77) by Harun
Farocki. Feb. 4: Thirty Years of Experimental
Cinema in France (1950-1980): 5 p.m.: "Fumées"
(1952), "Masques" (1953), "Pure Beauté" (1954) &
other films by Alexandre Alexeieff (with Claire
Parker), & "L'Anticoncept" (1952) by Gil J.
Wolman; 8 p.m.: Films by Marcel Hancoun, Henri
Chopin, Peter Foldes, Maurice Lemaitre, Jacques
Monory, & others. Feb. 5, 8 p.m.: New Filmmakers
Showcase, including "Kama Mudra" & "R.A.P.S."
by Fabio Della Sala.

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MOVIES

FRENCH INSTITUTE—Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. \$2.50; students & senior citizens \$2; members free. Feb. 1, at 12:30, 3:15, 6 & 8:45 p.m.: "Coup de torchon" (1982) by Bertrand Tavernier, with Philippe Noiret. At the **Genealogical Society Auditorium**, 122 E. 58th St., Jan. 31, 6:30 p.m. (Adm. \$9/\$6): "Argentina: From Tropics to Glaciers" by Daniel Dreux.

GOETHE HOUSE—Fifth Ave. nr. 82nd St. 744-8310. Free tickets one hour before screenings. Films directed by Robert van Ackeren. Jan. 30, 6:30 p.m.: "The Other Smile" (1978). Jan. 31, 6:30 p.m.: "Purity of Heart" (1980). Feb. 1, 6:30 p.m.: "Harlis (Comédie Larmoyante)" (1973).

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 784-2084. Sug. don. \$1. Thru Mar. 18: in the Corridor Video Gallery: Abstraction & Image Processing: Tapes and Graphics; in the Video Room: Obscura Projections: Objects and TV.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. \$4; members, students & senior citizens \$3. Feb. 2-3, 7:30 p.m.: "Tora-San, Expert on Love" (1982) by Yoji Yamada.

THE KITCHEN—484 Broome St. 925-3615. Adm. \$5; members \$3.50. Feb. 5, 8:30 p.m.: "Scenario du Film Passion" by Jean-Luc Godard. Free: Feb. 4, 4-7 p.m., Feb. 5-24, Tue.-Sat., 1-6 p.m.: "A Gap" by Tim Burns. Free: Video Viewing Room, Feb. 1-28: 1 p.m.: "Mix"—Recent short works; 2 p.m.: "Romance" (1976) by Ed Bowes; 4:15 p.m.: "Anthem" (1983) & "Reasons for Knocking at an Empty House" (1983) by Bill Viola; 4:45 p.m.: "The Land o' Lakes Butter Box Theory" (1983) & "Noli me Tangere" (1983) by George Landow (a.k.a. Owen Land).

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. \$3. Feb. 5, 8 p.m.: Thirty Years of Experimental Cinema in France (1950-1980): "Pacific 231" (1949) by Jean Mitry, "Aube" (1950) by Jean-Claude See, "La Lune des Lapins" (1950) by Kenneth Anger, "Un Chant d'Amour" (1950) by Jean Genet, "Genese" (1950) by Edger Pillet, & "Paris-Saint-Brieuc" (1950) by Jacques de la Villelle.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Thru Feb. 2: Fred Astaire: The Television Years. Thru Mar. 3: Critics' Choice. Feb. 3-Apr. 5: Hitchcock by Hitchcock.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. \$4; members \$2.50; senior citizens & children \$2. Jan. 30-31, 1-2, 8 p.m., Feb. 3-4, 8 & 10:15 p.m., Feb. 5, 5 & 7:30 p.m.: "The Return of Martin Guerre" (1982) by Daniel Vigne, with Gérard Depardieu; Feb. 3, 7:30 p.m.: "Stagecoach" (1939) by John Ford, with John Wayne.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Jan. 31, 12 noon: "Cat Ballou" (1965) by Eliot Silverstein, with Lee Marvin & Jane Fonda, & "Blaze Glory"; 2:30 p.m.: "The Voyage of Odysseus" (1982), "Hannah and the Dog Ghost" (1982), & "Adama, the Fulani Magician" (1980). Feb. 2, 12 noon: "Alhaji Bai Konte" (1978), "Black African Heritage: The Congo" (1972), & "Adama, the Fulani Magician" (1980).

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. \$5; members, senior citizens & students \$4. Tue.-Sun., 6, 8 & 10 p.m., & Fri.-Sun., 4 p.m.: "Wuthering Heights" (1954) by Luis Buñuel. Fri.-Sun., 2 p.m. (free): "Rings on the Water" by Mercedes Gregory; 3 p.m. (free): "Grenada: The Future Coming Towards Us" by John Douglas, Carmen Ashhurst & Samori Marksman.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Feb. 4, 2 p.m.: "Transatlantic Tunnel" (1935) by Maurice Elvy.

ST. ANN'S AND THE HOLY TRINITY CHURCH—Montague St. at Clinton St., Brooklyn Heights. 875-6960. Free. Feb. 4, 2 p.m.: "The Red Balloon" & "Stringbean"; 4:30 p.m.: "Hiroshima, Mon Amour" (1960) by Alain Resnais; 8 p.m.: "Modern Times" (1936) by Charlie Chaplin.

SQUAT THEATRE—256 W. 23rd St. 206-0945. Adm. \$4. Feb. 3-5, 6 & 10 p.m.: "Harlan County, U.S.A." (1976) by Barbara Kopple, & (at 8 p.m.) "Terra em Transe" (1967) by Glauber Rocha.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Feb. 4-Mar. 4, Tue., 12 noon-8 p.m., Wed.-Sun., 12 noon-6 p.m.: "PM Magazine" (1982-4) by Dara Birnbaum.

YM & YWHA—92nd St. branch, at 1395 Lexington Ave. 427-4410; Y-Charge: 831-8603.

Adm. \$6. The Holocaust: Guilt and Responsibility. Feb. 2, 8 p.m.: "The Condemned of Altona" (1962) by Vittorio de Sica. **Washington Heights & Inwood branch**, 54 Nagle Ave. 569-6200. Adm. \$2; members \$1.50; children \$1-1.50. Feb. 5, 10:30 a.m.: "The Private Eyes" (1981) by Lang Elliott, with Don Knotts & Tim Conway.

Bronx

100. **ALLERTON**—Allerton Ave. nr. Cruger. 547-2444. #1—"The Lonely Guy." #2—Thru Feb. 2: "Angel." #3—"Slayground."

102. **CAPRI**—E. Fordham Rd. nr. Jerome Ave. 367-0558. "Scarface."

103. **CIRCLE**—Westchester Ave. at E. 177th St. 863-2100. #1—"The Lonely Guy." #2—"Angel."

104. **CITY**—2081 Bartow Ave. in Co-op City. 379-4998. #1—Thru Feb. 2: "To Be or Not to Be." Beg. Feb. 3: "Reckless." #2—"Terms of Endearment."

105. **DALE**—W. 231st St. at B'way. 884-5300. #1—"Silkwood." #2—"To Be or Not to Be."

106. **DOVER**—Boston Rd. at E. 174th St. 542-3511. Thru Feb. 2: "Martial Monks"; "Soul Brothers of Kung Fu." Beg. Feb. 3: "Sudden Impact."

109. **INTERBORO**—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—Thru Feb. 2: "The Big Chill." Beg. Feb. 3: "Reckless." #2—"The Lonely Guy." #3—"Silkwood." #4—"Never Cry Wolf."

110. **KENT**—E. 167th St. nr. Grand Conc. 992-9330. Thru Feb. 2: "Martial Monks." Beg. Feb. 3 (tent.): "Sudden Impact."

111. **LOEWS AMERICAN**—East Ave. at Metropolitan. 828-3322. #1—"The Power." #2—"Never Cry Wolf."

112. **LOEWS PARADISE**—E. 188th St. at Grand Conc. 367-1288. #1—"Terms of Endearment"; "Trading Places." #2—"Martial Monks." #3—"Angel." #4—"Hot Dog...The Movie"; "Return of the Ninja."

113. **LOEWS RIVERDALE**—W. 259th St. at Riverdale Ave. 884-2260. "Star 80."

114. **PALACE**—Unionport Rd. at E. Tremont Ave. 829-3900. #1—"Slayground." #2—"Wild Style." #3—"Scarface."

115. **RKO FORDHAM**—E. Fordham Rd. at Valentine Ave. 367-3050. #1—Thru Feb. 2: "Wild Style." Beg. Feb. 3: "Reckless." #2—"The Lonely Guy." #3—"D.C. Cab." #4—Thru Feb. 2: "Kung Fu Warriors."

117. **VALENTINE**—E. Fordham Rd. at Valentine Ave. 584-9583. #1—"Slayground." #2—"The Power." #3—"Star 80."

118. **WHITESTONE**—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—"The Power." #2—"Angel." #3—"Wild Style." #4—Thru Feb. 2: "Hot Dog...The Movie." Beg. Feb. 3: "Reckless." #5—"Star 80." #6—"Scarface." #7—"The Lonely Guy." #8—"Terms of Endearment." #9—"Sudden Impact." #10—"Slayground."

Brooklyn

201. **BAY RIDGE-FORTWAY**—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—"The Lonely Guy." #2—"Star 80." #3—"Silkwood." #4—"Slayground." #5—Thru Feb. 2: "Scarface." Beg. Feb. 3: "Reckless."

202. **BAY RIDGE-LOEWS ALPINE**—Fifth Ave. at 69th St. 748-4200. #1—"Scandalous." #2—"Never Cry Wolf."

203. **BENSONHURST-BENSON**—86th St. at 20th Ave. 372-1617. #1—"The Lonely Guy." #2—"Sudden Impact."

205. **BENSONHURST-LOEWS ORIENTAL**—86th St. at 18th Ave. 236-5001. #1—"Terms of Endearment." #2—"Angel." #3—"Wild Style."

206. **BENSONHURST-MARBORO**—Bay Pkwy. at 69th St. 232-4000. #1—"Scarface." #2—"Star 80." #3—Thru Feb. 2: "Yentl." Beg. Feb. 3: "Reckless." #4—"Slayground."

210. **BRIGHTON BEACH-OCEANA**—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—"Terms of Endearment." #2—Thru Feb. 2: "Scandalous." Beg. Feb. 3: "Reckless." #3—"Slayground." #4—"The Lonely Guy."

211. **BROOKLYN HEIGHTS-CINEMA**—Henry St. at Orange. 596-7070. #1—"Silkwood." #2—"The Big Chill."

212. CANARSIE-TRIPLEX-Ave. L at E. 93rd St. 251-0700. #1-"The Lonely Guy." #2-"Slayground." #3-Thru Feb. 2: "The Big Chill."
213. COBBLE HILL-TWIN-Court St. at Butler. 596-9113. #1-Thru Feb. 2: "Educating Rita." #2-Thru Feb. 2: "Rear Window."
215. DOWNTOWN BROOKLYN-LOEWS METROPOLITAN-Fulton St. at Jay. 875-4024. #1-"Scarface." #2-"Angel." #3-"Wild Style." #4-"The Power."
219. FLATBUSH-RKO ALBERMARLE-Flatbush Ave. at Albermarle Rd. 287-9300. Thru Feb. 2: "The Power." "Angel."
220. FLATBUSH-RKO KENMORE-Church Ave. nr. Flatbush Ave. 284-5700. #1-"Scarface." #2-"Wild Style." #3-"D.C. Cab." #4-"Slayground."
222. FLATBUSH-RUGBY-Utica Ave. nr. Church. 346-7807. #1-Thru Feb. 2: "Martial Monks." "Soul Brothers of Kung Fu." #2-Thru Feb. 2: "Savage Barbarians." "Dragons Die Last."
223. FLATLANDS-LOEWS GEORGETOWNE-Ralph Ave. at Ave. K. 763-3000. #1-"Angel." #2-"Terms of Endearment."
225. FLATLANDS-RKO KINGS PLAZA-Flatbush Ave. at Ave. U. 253-1110. #1-"Yentl." #2-"Scarface." #3-Thru Feb. 2: "Hot Dog... The Movie." Beg. Feb. 3: "Reckless." #4-"Star 80."
228. GREENPOINT-CHOPIN-Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Feb. 2: "Angel." "Sorceress." Beg. Feb. 3: "Sudden Impact."
231. MIDWOOD-AVENUE U-At E. 16th St. 336-1234. Thru Feb. 2: "Educating Rita." Beg. Feb. 3: "Sudden Impact."
233. MIDWOOD-RKO COLLEGE-Flatbush Ave. at Ave. H. 859-1384. "Slayground."
234. MIDWOOD-RKO KINGSWAY-Kings Hwy. at Coney Island Ave. 645-8588. #1-"Angel." #2-"To Be or Not to Be." #3-"Silkwood." #4-"Never Cry Wolf."
235. MIDWOOD-RKO MIDWOOD-Ave. J at E. 13th St. 377-1718. "The Lonely Guy."
236. PARK SLOPE-PLAZA-Flatbush Ave. nr. Eighth Ave. 636-0170. #1-"The Lonely Guy." #2-Thru Feb. 2: "Two of a Kind."
237. RIDGEWOOD-RIDGEWOOD-Myrtle Ave. at Putnam. 821-5993. #1-"Slayground." #2-Thru Feb. 2: "The Power." #3-"Wild Style."
238. WILLIAMSBURG-COMMODORE-B'way at Rodney St. 384-7259. #1-Thru Feb. 2: "Martial Monks." "Game of the Vultures." Beg. Feb. 3: "Sudden Impact." "Twilight Zone-The Movie." #2-Spanish films.
239. WILLIAMSBURG-WILLIAMSBURG-B'way at Marcy Ave. 384-0075. Program unavailable.

Staten Island

300. ELTINGVILLE-AMBOY-356-3800. #1-"Angel." #2-Thru Feb. 2: "Slayground."
302. MARINER'S HARBOR-JERRY LEWIS-273-9601. Thru Feb. 2: "Angel."
303. NEW DORP-HYLAN-351-6601. #1-"Terms of Endearment." #2-"Silkwood."
304. NEW DORP-LANE-351-2110. "The Lonely Guy."
305. NEW DORP-RAE-979-0444. #1-"Hot Dog... The Movie." #2-"Star 80."
306. NEW DORP-RKO FOX PLAZA-987-6800. #1-Thru Feb. 2: "To Be or Not to Be." Beg. Feb. 3: "Reckless." #2-"Scarface."
307. NEW SPRINGVILLE-ISLAND-761-6666. #1-"Star 80." #2-"The Lonely Guy."
308. NEW SPRINGVILLE-RKO RICHMOND-761-3103. "Never Cry Wolf."

Queens

401. ASTORIA-UA ASTORIA-Steinway St. at 30th Ave. 545-9470. #1-Thru Feb. 2: "The Power." Beg. Feb. 3: "Reckless." #2-"Slayground." #3-"Star 80." #4-"Scarface."
402. BAYSIDE-LOEWS BAY TERRACE-Bell Blvd. at 26th Ave. 428-4040. #1-"Star 80." #2-"Angel."
403. BAYSIDE-MOVIES AT BAYSIDE-Bell Blvd. at 39th Ave. 225-1110. #1-"Silkwood."

- #2-"Local Hero." #3-"Never Cry Wolf." #4-Thru Feb. 2: "To Be or Not to Be." Beg. Feb. 3: "Reckless."
406. CORONA-PLAZA-Roosevelt Ave. nr. 103rd St. 639-0012. Thru Feb. 2: "Under Fire." "Mad Max." Beg. Feb. 3: "Uncommon Valor." "The Fan."
407. DOUGLSTON-MOVIEWORLD-L.I. Expwy. at Cross Island Pkwy. 423-7200. #1-"Silkwood." #2-"The Lonely Guy." #3-"Scandalous." #4-"Hot Dog... The Movie." #5-"Scarface." #6-"Gorky Park." #7-"To Be or Not to Be."
408. ELMHURST-LOEWS ELMWOOD-Hoffman Dr. at Queens Blvd. 429-4770. #1-"Angel." #2-"Scandalous."
410. FLUSHING-PARSONS-Parsons Blvd. nr. Union Tpke. 591-8555. #1-Thru Feb. 2: "Educating Rita." #2-"Angel."
411. FLUSHING-RKO KEITHS-Northern Blvd. at Main St. 353-4000. #1-"Wild Style." #2-"Sudden Impact." #3-"Terms of Endearment."
412. FLUSHING-RKO PROSPECT-Main St. nr. 41st Rd. 359-1050. #1-"Slayground." #2-"Star 80." #3-"Silkwood."
413. FLUSHING-UA QUARTET-Northern Blvd. at 160th St. 359-6777. #1-"Hot Dog... The Movie." #2-"Scarface." #3-"The Lonely Guy." #4-"Scandalous."
414. FLUSHING-UTOPIA-Union Tpke. at 188th St. 454-2323. #1-"Silkwood." #2-Program unavailable.
416. FOREST HILLS-CINEMART-Metropolitan Ave. at 72nd Rd. 261-2244. #1-Thru Feb. 2: "The Big Chill." Beg. Feb. 3: "Sudden Impact." #2-Thru Feb. 2: "Educating Rita."
417. FOREST HILLS-CONTINENTAL-Austin St. nr. 70th Ave. 544-1020. Program unavailable.
418. FOREST HILLS-FOREST HILLS-71st Ave. nr. Queens Blvd. 261-7866. #1-"Never Cry Wolf." #2-"The Lonely Guy."
419. FOREST HILLS-LOEWS TRYLON-Queens Blvd. nr. 66th Ave. 459-8944. "Terms of Endearment."
420. FOREST HILLS-MIDWAY-Queens Blvd. at 71st Rd. 261-8572. #1-"Star 80." #2-"Scarface." #3-"Slayground." #4-"Wild Style."
422. FRESH MEADOWS-CINEMA CITY-Horace Harding Exp. at 183rd St. 357-9100. #1-"Scarface." #2-"Slayground." #3-"Angel." #4-"The Lonely Guy." #5-"To Be or Not to Be."
423. FRESH MEADOWS-RKO MEADOWS-Horace Harding Blvd. at 190th St. 454-6800. #1-Thru Feb. 2: "Yentl." Beg. Feb. 3: "Reckless." #2-"Terms of Endearment."
424. GLEN OAKS-RKO-Union Tpke. at 255th St. 347-7777. "Silkwood."
426. JACKSON HEIGHTS-BOULEVARD-Northern Blvd. at 83rd St. 335-0170. #1-"Terms of Endearment." #2-"Scandalous." #3-"Angel."
427. JACKSON HEIGHTS-COLONY-82nd St. nr. Roosevelt Ave. 429-8004. "Slayground."
428. JACKSON HEIGHTS-JACKSON-82nd St. at Roosevelt Ave. 335-0242. #1-"Wild Style." #2-"The Lonely Guy." #3-Thru Feb. 2: "Scarface."
433. JAMAICA-ROCHDALE-Baisley Blvd. at N.Y. Blvd. 276-5300. Thru Feb. 2: "Angel." "Under Fire." Beg. Feb. 3: "Sudden Impact."
436. KEW GARDENS HILLS-MAIN STREET-Nr. 72nd Dr. 268-3636. Thru Feb. 2: "The Big Chill." Beg. Feb. 3: "Sudden Impact."
438. MIDDLE VILLAGE-ARION-Metropolitan Ave. nr. 74th St. 894-4183. Thru Feb. 2: "Uncommon Valor." Beg. Feb. 3: "Sudden Impact."
439. OZONE PARK-CROSSBAY-Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1-"The Lonely Guy." #2-"Star 80."
442. REGO PARK-DRAKE-Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Feb. 2: "D.C. Cab." "Bad Boys." Beg. Feb. 3 (tent.): "The Man Who Loved Women." "The Survivors."
443. REGO PARK-LOEWS LEFRACK CITY-99th St. bet. 57th Ave. & L.I. Expwy. 699-4700. #1-"The Big Chill." #2-"The Power." "Warriors of the Wasteland." #3-"Christine." "Mortuary."
447. ROCKAWAY PARK-SURFSIDE-Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1-Thru Feb. 2: "D.C. Cab." "Nightmares." #2-Thru Feb. 2: "Angel."
448. SUNNYSIDE-CENTER-Queens Blvd. nr. 43rd St. 784-3050. #1-"Angel." #2-"Scandalous."

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MOVIES

450. **WHITESTONE-CROSS ISLAND**-Cross Island Pkwy. at 153rd St. 767-2800. #1-"Terms of Endearment." #2-Thru Feb. 2: "Hot Dog... The Movie." Beg. Feb. 3: "Reckless."
451. **WOODHAVEN-HAVEN**-Jamaica Ave. nr. 80th St. 296-2325. Thru Feb. 2: "Two of a Kind"; "The Star Chamber." Beg. Feb. 3: "Sudden Impact."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN-GRAND AVENUE**- 223-2323. #1-"Angel." #2-"The Big Chill."
501. **BALDWIN-RKO**- 223-9230. "Slayground."
502. **BELLEROSER-RKO**- 775-1351. Thru Jan. 31: "The Dead Zone." Beg. Feb. 1: "Christine."
503. **BELLMORE-PLAYHOUSE**- 785-5400. #1-Thru Feb. 2: "Two of a Kind." #2-Thru Feb. 2: "Educating Rita."
504. **BELLMORE-THE MOVIES**- 785-3032. Thru Feb. 2: "The Man Who Loved Women." Beg. Feb. 3: "Sudden Impact."
507. **BETHPAGE-MID-ISLAND**- 796-7500. Program unavailable.
511. **EAST MEADOW-FLICK**- 794-8008. Program unavailable.
512. **EAST MEADOW-MEADOWBROOK**- 731-2423. #1-"The Lonely Guy." #2-"Star 80." #3-"Scarface." #4-"Slayground."
513. **EAST ROCKAWAY-CRITERION**- 599-0242. #1-Thru Feb. 2: "The Man Who Loved Women." Beg. Feb. 3: "Sudden Impact." #2-Thru Feb. 2: "D.C. Cab." Beg. Feb. 3: "The Big Chill."
514. **ELMONT-ARGO**- 437-0356. Program unavailable.
516. **FARMINGDALE-RKO**- 249-0122. Thru Jan. 31: "The Dead Zone." Beg. Feb. 1: "Christine."
517. **FLORAL PARK-RKO FLORAL**- 352-2280. "Slayground."
518. **FRANKLIN SQUARE-FRANKLIN**- 775-3257. #1-"The Lonely Guy." #2-"Hot Dog... The Movie."
519. **GARDEN CITY-RKO ROOSEVELT FIELD**- 741-4007. #1-"Star 80." #2-"Silkwood." #3-"Terms of Endearment."
521. **GARDEN CITY PARK-RKO PARK EAST**- 741-8484. "Local Hero."
523. **GREAT NECK-SQUIRE**- 466-2020. #1-"Star 80." #2-"The Lonely Guy." #3-Thru Feb. 2: "To Be or Not to Be." Beg. Feb. 3: "Reckless."
524. **HEWLETT-RKO**- 791-6768. Thru Jan. 31: "The Dead Zone." Beg. Feb. 1: "Christine."
526. **HICKSVILLE-HICKSVILLE**- 931-0749. #1-"Slayground." #2-Thru Feb. 2: "The Big Chill." Beg. Feb. 3 (tent.): "The Riddle of the Sands."
528. **HICKSVILLE-RKO TWIN NORTH**- 433-2400. "Silkwood." "Scarface."
529. **LAWRENCE-RKO**- 371-0203. #1-Thru Feb. 2: "Angel." #2-Thru Feb. 2: "The Big Chill." #3-"Never Cry Wolf."
530. **LEVITTOWN-LEVITTOWN**- 731-0516. #1-"The Big Chill." #2-Thru Feb. 2: "The Man Who Loved Women." Beg. Feb. 3: "Sudden Impact."
531. **LEVITTOWN-LOEWS NASSAU**- 731-5400. #1-"Scandalous." #2-"Broadway Danny Rose." #3-"Hot Dog... The Movie." #4-"Wild Style." #5-"Terms of Endearment." #6-"Angel."
532. **LONG BEACH-LIDO**- 432-0056. Thru Feb. 2: "Mortuary." #48 Hrs. Beg. Feb. 3: "Sudden Impact."
533. **LYNBROOK-LYNBROOK**- 593-1033. #1-"Scarface." #2-"The Lonely Guy." #3-"Yentl." #4-Thru Feb. 2: "Hot Dog... The Movie." Beg. Feb. 3: "Reckless."
534. **LYNBROOK-STUDIO ONE**- 599-1444. Thru Feb. 2: "Testament."
535. **MALVERNE-TWIN**- 599-6966. #1-Thru Feb. 2: "Educating Rita." Beg. Feb. 3: "Sudden Impact." #2-Thru Feb. 2: "The Man Who Loved Women." Beg. Feb. 3 (tent.): "Yentl."
536. **MANHASSET-MANHASSET**- 627-7887. #1-"Never Cry Wolf." #2-"Silkwood." #3-"Local Hero."
537. **MANHASSET-RKO CINEMA**- 627-1300. "Terms of Endearment."

540. **MASSAPEQUA-PEQUA**- 799-6464. "Silkwood."
541. **MASSAPEQUA-THE MOVIES AT SUNRISE MALL**- 795-2244. #1-"The Big Chill." #2-"Slayground." #3-Tent.: "Sudden Impact." #4-"Star 80." #5-"Local Hero." #6-"Terms of Endearment." #7-Thru Feb. 2: "Angel." Beg. Feb. 3: "Reckless."
542. **MERRICK-GABLES**- 546-0734. Thru Feb. 2: "Christine." Beg. Feb. 3: "Educating Rita."
543. **MERRICK-HOLIDAY PARK**- 546-1271. "Silkwood."
544. **MERRICK-MALL**- 623-4424. Program unavailable.
545. **NEW HYDE PARK-HERRICKS**- 747-0555. Thru Feb. 2: "Educating Rita." Beg. Feb. 3: "Sudden Impact."
547. **OCEANSIDE-OCEANSIDE**- 536-7565. #1-Thru Feb. 2: "The Big Chill." #2-Thru Feb. 2: "The Man Who Loved Women." Beg. Feb. 3: "Sudden Impact."
548. **OLD BETHPAGE-CINE CAPRI**- 752-1610. Thru Feb. 2: "The Man Who Loved Women." Beg. Feb. 3: "Sudden Impact."
549. **OYSTER BAY-MOVIES**- 922-0333. #1-Thru Feb. 2: "Educating Rita." Beg. Feb. 3: "Sudden Impact." #2-Thru Feb. 2: "The Man Who Loved Women." Beg. Feb. 3 (tent.): "Hot Dog... The Movie."
550. **PLAINVIEW-OLD COUNTRY**- 931-4242. #1-"The Big Chill." #2-"Angel."
551. **PLAINVIEW-RKO MORTON VILLAGE**- 938-2323. "The Lonely Guy."
552. **PLAINVIEW-RKO TWIN**- 931-1333. #1-"Terms of Endearment." #2-"Educating Rita."
554. **PORT WASHINGTON-MOVIES**- 944-6200. #1-"Slayground." #2-"Hot Dog... The Movie." #3-Thru Feb. 2: "Scandalous." Beg. Feb. 3: "Sudden Impact."
555. **PORT WASHINGTON-SANDS POINT**- 883-5074. Thru Feb. 2: "The Man Who Loved Women."
557. **ROCKVILLE CENTRE-RKO FANTASY**- 764-8000. "The Right Stuff."
558. **ROCKVILLE CENTRE-RKO TWIN**- 678-3121. #1-"Silkwood." #2-"Star 80."
559. **ROSLYN-ROSLYN**- 621-8488. #1-"The Big Chill." #2-"La Balance."
561. **SYOSSET-SYOSSET**- 921-5810. #1-"Star 80." #2-Thru Feb. 2: "Uncommon Valor." Beg. Feb. 3: "Reckless." #3-"Never Cry Wolf."
562. **SYOSSET-UA CINEMA 150**- 364-0700. "Yentl."
566. **VALLEY STREAM-RKO GREEN ACRES**- 561-2100. #1-"Local Hero." #2-"To Be or Not to Be." #3-"Silkwood."
567. **VALLEY STREAM-SUNRISE**- 825-5700. #1-"Wild Style." #2-"The Lonely Guy." #3-"Yentl." #4-"Angel." #5-"Star 80." #6-Thru Feb. 2: "Hot Dog... The Movie." Beg. Feb. 3: "Reckless." #7-"Broadway Danny Rose." #8-"Scarface." #9-"Sudden Impact." #10-"Terms of Endearment." #11-"Slayground."
570. **WANTAGH-CINEMA WANTAGH**- 221-7784. #1-"Hot Dog... The Movie." #2-Program unavailable
571. **WANTAGH-RKO**- 781-6969. "The Lonely Guy."
573. **WESTBURY-DRIVE-IN**- 334-3400. #1-"The Lonely Guy." #2-"Slayground." #3-"Star 80."
574. **WESTBURY-WESTBURY**- 333-1911. #1-Thru Feb. 2: "Educating Rita." #2-Thru Feb. 2: "The Magic Flute." Beg. Feb. 3 (tent.): "La Boheme."

Suffolk County

601. **BABYLON-BABYLON**- 669-3399. Thru Feb. 2: "Scarface." Beg. Feb. 3: "Reckless."
602. **BABYLON-RKO**- 669-0700. #1-Thru Feb. 2: "Educating Rita." #2-"Never Cry Wolf."
603. **BABYLON-SOUTH BAY**- 587-7676. #1-"Hot Dog... The Movie." #2-"Uncommon Valor." #3-"Terms of Endearment."
604. **BAY SHORE-CINEMA**- 665-1722. "The Lonely Guy."
606. **BAY SHORE-LOEWS SOUTH SHORE MALL**- 666-4000. #1-"Star 80." #2-"Angel."
609. **BRENTWOOD-BRENTWOOD**- 273-3900. Thru Feb. 2: "Two of a Kind." Beg. Feb. 3: "Sudden Impact."
612. **CENTER MORICHES-CENTER**- 878-2100. Thru Feb. 2: "The Man Who Loved Women." Beg. Feb. 3: "Sudden Impact."

613. **CENTEREACH-CENTEREACH-** 588-0088. Thru Feb. 2: "The Man Who Loved Women."
 615. **COMMACK-MAYFAIR-** 543-0707. "Silkwood."
 616. **COMMACK-MULTIPLEX-** 462-6953. #1 "Angel." #2-"Star 80." #3-"Uncommon Valor." #4-"The Big Chill." #5-"The Lonely Guy." #6-Thru Feb. 2: "Hot Dog... The Movie." Beg. Feb. 3: "Reckless." #7-"Scarface." #8-"Terms of Endearment." #9-"Sudden Impact." #10-"Yentl."
 617. **COMMACK-RKO-** 499-4545. #1-"To Be or Not to Be." #2-"Never Cry Wolf."
 619. **CORAM-CORAM-** 698-7200. "Slayground."
 621. **CORAM-PINE-** 698-6442. #1-"Yentl." #2-"To Be or Not to Be."
 622. **DEER PARK-DEER PARK-** 667-2440. Thru Feb. 2: "The Big Chill."
 625. **EAST HAMPTON-CINEMAS-** 324-0448. #1-"Never Cry Wolf." #2-"Terms of Endearment." #3-Thru Feb. 2: "Yentl." Beg. Feb. 3: "Reckless." #4-"The Lonely Guy." #5-Thru Feb. 2: "Local Hero." Beg. Feb. 3 (tent): "The Riddle of the Sands."
 626. **EAST NORTHPORT-LARKFIELD-** 261-0043. "Hot Dog... The Movie."
 627. **EAST SETAUKET-RKO FOX-** 473-2400. "Hot Dog... The Movie."
 628. **ELWOOD-ELWOOD-** 499-7800. #1-"Star 80." #2-"Terms of Endearment."
 629. **FARMINGVILLE-COLLEGE PLAZA-** 698-2200. #1-"Hot Dog... The Movie." #2-"Angel."
 632. **HUNTINGTON-RKO SHORE-** 421-5200. #1-"Silkwood." #2-"Star 80." #3-"Local Hero." #4-"Slayground."
 633. **HUNTINGTON-RKO WHITMAN-** 423-1300. "The Right Stuff."
 634. **HUNTINGTON-RKO YORK-** 421-3911. "The Lonely Guy."
 635. **ISLIP-ISLIP-** 581-5200. #1-"Silkwood." #2-Thru Feb. 2: "Slayground." #3-Thru Feb. 2: "Hot Dog... The Movie."
 636. **KINGS PARK-KINGS PARK-** 269-4422. Program unavailable.
 637. **LAKE GROVE-RKO SMITH HAVEN MALL-** 724-9550. "Silkwood."
 638. **LAKE RONKONKOMA-LAKESIDE-** 981-7100. Thru Feb. 2: "The Man Who Loved Women."
 639. **LINDENHURST-LINDENHURST-** 888-5400. Thru Feb. 2: "Two of a Kind." Beg. Feb. 3: "Sudden Impact."
 640. **MATTITUCK-MATTITUCK-** 298-4405. #1-Thru Feb. 2: "Uncommon Valor." #2-Thru Feb. 2: "Scarface." #3-Thru Feb. 2: "Hot Dog... The Movie."
 642. **NESCONSET-SMITHTOWN ALL-WEATHER INDOOR-** 265-8118. "The Lonely Guy." **OUTDOOR-** Tent: "Angel"; "Screwballs."
 643. **NORTH BABYLON-NORTH BABYLON-** 667-2495. #1-"Slayground." #2-"Silkwood."
 644. **NORTHPORT-NORTHPORT-** 261-8600. Thru Feb. 2: "Two of a Kind." Beg. Feb. 3: "Sudden Impact."
 645. **OAKDALE-OAKDALE-** 589-8118. Thru Feb. 2: "The Man Who Loved Women." Beg. Feb. 3: "The Big Chill."
 648. **PATCHOGUE-PATCHOGUE-** 475-0601. #1-"Star 80." #2-"Terms of Endearment." #3-"Yentl."
 649. **PATCHOGUE-RKO PLAZA-** 475-5225. #1-"Silkwood." #2-"The Lonely Guy."
 650. **PATCHOGUE-SUNRISE ALL-WEATHER INDOOR-** 363-7200. "Slayground." **OUTDOOR-** Tent: "Hot Dog... The Movie"; "The Power."
 651. **PATCHOGUE-SUNWAVE-** 475-7766. #1-Thru Feb. 2: "To Be or Not to Be." Beg. Feb. 3: "Reckless." #2-"Never Cry Wolf."
 653. **PORT JEFFERSON-MINI EAST-** 928-6555. "The Lonely Guy." **WEST-** "Star 80."
 654. **PORT JEFFERSON STATION-RKO BROOKHAVEN-** 473-1200. Thru Jan. 31: "The Dead Zone." Beg. Feb. 1: "Christine."
 655. **RIVERHEAD-SUFFOLK-** 727-3133. Thru Feb. 2: "Sudden Impact."
 657. **SAG HARBOR-SAG HARBOR-** 725-0010. Thru Feb. 2: "Malou." Beg. Feb. 3: "L'Etoile du Nord."
 658. **SAYVILLE-SAYVILLE-** 589-0232. #1-Thru Feb. 2: "Uncommon Valor." #2-Thru Feb. 2: "Hot Dog... The Movie." #3-Thru Feb. 2: "Angel."

660. **SHIRLEY-TWIN-** 281-4466. #1-Thru Feb. 2: "The Man Who Loved Women." Beg. Feb. 3: "Sudden Impact." #2-Thru Feb. 2: "The Big Chill."
 662. **SMITHTOWN-SMITHTOWN-** 265-1551. "Star 80."
 663. **SOUTHAMPTON-SOUTHAMPTON-** 283-1300. #1-Thru Feb. 2: "Uncommon Valor." Beg. Feb. 3 (tent): "Reckless." #2-"Silkwood." #3-"Star 80."
 664. **STONY BROOK-LOEWS-** 751-2300. #1-"Terms of Endearment." #2-"Scandalous." #3-"Uncommon Valor."
 666. **WEST ISLIP-TWIN-** 669-2626. #1-"The Big Chill." #2-Thru Feb. 2: "The Man Who Loved Women." Beg. Feb. 3: "Sudden Impact."
 667. **WESTHAMPTON-HAMPTON ARTS-** 288-2600. Thru Feb. 2: "Hot Dog... The Movie."
 668. **WESTHAMPTON-WESTHAMPTON-** 288-1500. Thru Feb. 2: "Scarface." Beg. Feb. 3: "Yentl."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE-BEDFORD PLAYHOUSE-** 234-7300. #1-"Silkwood." #2-"The Lonely Guy."
 701. **BEDFORD VILLAGE-CINEMA 22-** 234-9577. "Terms of Endearment."
 702. **BRONXVILLE-BRONXVILLE-** 961-4030. #1-"Local Hero." #2-"Hot Dog... The Movie." #3-"Scandalous."
 703. **CROSS RIVER-CINEMA-** 763-8811. Thru Feb. 2: "The Man Who Loved Women."
 704. **DOBBS FERRY-PICKWICK-** 693-7727. Program unavailable.
 705. **GREENBURGH-CINEMA 100-** 946-4680. #1-"The Lonely Guy." #2-"Experience Preferred... but Not Essential."
 707. **HARRISON-SILVER SCREEN-** 835-2961. Feb. 1-4: "The Grey Fox."
 708. **HARTSDALE-CINEMA-** 428-2200. #1-"Never Cry Wolf." #2-"Silkwood." #3-"Terms of Endearment." #4-"Gorky Park."
 709. **LARCHMONT-PLAYHOUSE-** 834-3001. "Never Cry Wolf."
 710. **MAMARONECK-PLAYHOUSE-** 698-2200. #1-"The Lonely Guy." #2-"Star 80." #3-"Slayground." #4-Thru Feb. 2: "To Be or Not to Be." Beg. Feb. 3: "Reckless."
 711. **MOUNT KISCO-MOUNT KISCO-** 666-6900. #1-"Star 80." #2-Thru Feb. 2: "Local Hero." Beg. Feb. 3 (tent): "Reckless."
 713. **NEW ROCHELLE-LOEWS-** 632-1700. #1-"Angel." #2-"Martial Monks."
 714. **NEW ROCHELLE-RKO PROCTORS-** 632-1100. #1-"Scarface." #2-Thru Feb. 2: "The Power." #3-"The Lonely Guy." #4-"Silkwood." #5-"Slayground."
 715. **NEW ROCHELLE-TOWN-** 632-4000. "Terms of Endearment."
 716. **OSSINING-ARCADIAN-** 941-5200. #1-Thru Feb. 2: "Angel." #2-"Silkwood."
 717. **PEEKSKILL-BEACH-** 737-6262. #1-"The Lonely Guy." #2-"Hot Dog... The Movie." #3-"Scarface." #4-Thru Feb. 2: "Yentl." Beg. Feb. 3: "Reckless."
 719. **PEEKSKILL-WESTCHESTER MALL-** 528-8822. #1-"Silkwood." #2-"Terms of Endearment." #3-"Star 80." #4-"Never Cry Wolf."
 720. **PELHAM-PICTURE HOUSE-** 738-3160. Thru Jan. 26: "Rear Window." Beg. Jan. 27: "The Big Chill."
 721. **PLEASANTVILLE-ROME-** 769-0720. #1-"Never Cry Wolf." #2-"Terms of Endearment."
 722. **RYE-RYE RIDGE-** 939-8177. #1-"Terms of Endearment." #2-"The Return of Martin Guerre."
 723. **SCARSDALE-FINE ARTS-** 723-6699. "La Balance."
 724. **SCARSDALE-PLAZA-** 725-0078. Thru Feb. 2: "The Big Chill." Beg. Feb. 3: "Sudden Impact."
 726. **WHITE PLAINS-COLONY-** 683-1175. Program unavailable.
 727. **WHITE PLAINS-GALLERIA-** 997-8198. #1-"Star 80." #2-Thru Feb. 2: "Hot Dog... The Movie."
 728. **WHITE PLAINS-UA CINEMA-** 946-2820. "Wild Style."

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MOVIES

730. YONKERS-CENTRAL PLAZA- 793-3232. #1-Thru Feb. 2: "Yentl." #2-"Silkwood."
731. YONKERS-KENT- 237-3440. #1-"Slayground." #2-Thru Feb. 2: "Educating Rita." Beg. Feb. 3: "Sudden Impact."
732. YONKERS-MOVELAND- 793-0002. #1-"Terms of Endearment." #2-"The Lonely Guy." #3-"To Be or Not to Be." #4-"Star 80."
733. YONKERS-PARK HILL- 969-4477. #1-"Slayground." #2-"Angel." #3-"Wild Style."
735. YORKTOWN HEIGHTS-TRIANGLE- 245-7555. #1-Thru Feb. 2: "Uncommon Valor." #2-"Slayground."

Rockland County

743. NANUET-MALL- 623-6336. Program unavailable.
744. NANUET-ROUTE 59- 623-3355. "Never Cry Wolf."
745. NANUET-THE MOVIES- 623-0211. #1-"Gorky Park." #2-"The Lonely Guy." #3-"Slayground." #4-"Hot Dog...The Movie." #5-"The Big Chill."
746. NEW CITY-TOWN- 634-5100. #1-"Terms of Endearment." #2-"Star 80."
747. NEW CITY-UA CINEMA 304- 634-8200. #1-"Scarface." #2-"The Lonely Guy."
748. NYACK-CINEMA EAST- 358-6631. "Silkwood."
751. PEARL RIVER-CENTRAL- 735-2530. "Terms of Endearment."
752. PEARL RIVER-PEARL RIVER- 735-6500. "To Be or Not to Be."
754. SPRING VALLEY-CINEMA 45- 352-1445. "Uncommon Valor."
755. STONY POINT-9 W CINEMA- 942-0303. Program unavailable.
756. SUFFERN-LAFAYETTE- 357-6030. "Yentl."
758. WEST HAVERSTRAW-PLAZA- 947-2220. "Angel."

Connecticut

(Area Code 203) Fairfield County

773. BROOKFIELD-FINE ARTS- 775-0070. #1-"The Big Chill." #2-"The Lonely Guy."
774. DANBURY-CINE- 743-2200. #1-"Terms of Endearment." #2-"Silkwood." #3-"Yentl."
775. DANBURY-CINEMA- 748-2923. #1-Thru Feb. 2: "Scandalous." Beg. Feb. 3: "Reckless." #2-"To Be or Not to Be."
777. DANBURY-PALACE- 748-7496. #1-"Hot Dog...The Movie." #2-"Star 80." #3-Thru Feb. 2: "Sudden Impact."
778. DARIEN-PLAYHOUSE- 655-0100. "Terms of Endearment."
779. FAIRFIELD-COMMUNITY- 255-6555. #1-"The Lonely Guy." #2-"The Big Chill."
780. FAIRFIELD-COUNTY- 334-1411. "Hot Dog...The Movie."
781. GREENWICH-CINEMA- 869-6030. #1-"The Lonely Guy." #2-Thru Jan. 31: "Slayground." Beg. Feb. 1: "The Night of the Shooting Stars."
782. GREENWICH-PLAZA- 869-4030. #1-"Terms of Endearment." #2-"Silkwood." #3-"Star 80."
783. NEW CANAAN-PLAYHOUSE- 966-0600. "Silkwood."
784. NORWALK-CINEMA- 838-4504. #1-"To Be or Not to Be." #2-"Hot Dog...The Movie."
785. NORWALK-NORWALK- 866-3010. "Slayground."
788. SOUTH NORWALK-SONO- 866-9202. Thru Jan. 31: "Vengeance Is Mine." "In the Realm of the Senses." Beg. Feb. 1: "Liquid Sky."
789. SPRINGDALE-STATE- 325-0250. Thru Feb. 2: "Gorky Park." Beg. Feb. 3: "Sudden Impact."
790. STAMFORD-AVON- 324-9205. #1-"Wild Style." #2-Thru Feb. 2: "Uncommon Valor." Beg. Feb. 3: "Reckless."
791. STAMFORD-CINEMA- 324-3100. #1-"Hot Dog...The Movie." #2-"Scandalous." #3-"Sudden Impact."

792. STAMFORD-RIDGEWAY- 323-5000. #1-"Broadway Danny Rose." #2-"To Be or Not to Be."
793. TRUMBULL-TRANS-LUX- 374-0462. #1-"Hot Dog...The Movie." #2-Thru Feb. 2: "Sudden Impact." Beg. Feb. 3: "Reckless." #3-"Yentl."
795. WESTPORT-FINE ARTS- 227-3324. #1-"Star 80." #2-"Broadway Danny Rose." #3-227-9619. "Gorky Park." #4-226-6666. "Silkwood."
796. WESTPORT-POST- 227-0500. "Terms of Endearment."
798. WILTON-CINEMA- 762-5678. "The Lonely Guy."

New Jersey

(Area Code 201) Hudson County

800. ARLINGTON-LINCOLN- 997-6873. #1-"Silkwood." #2-"Terms of Endearment." #3-Thru Feb. 2: "D.C. Cab."
801. HARRISON-WARNER- 482-8550. #1-"The Lonely Guy." #2-Thru Feb. 2: "Hot Dog...The Movie."
803. JERSEY CITY-HUDSON PLAZA- 433-1100. #1-"Star 80." #2-"Silkwood."
804. JERSEY CITY-LOEWS- 653-4600. #1-"Wild Style." #2-"Angel." #3-"Martial Monks."
805. JERSEY CITY-STATE- 653-5200. #1-Thru Feb. 2: "Scarface." Beg. Feb. 3: "Reckless." #2-"Slayground."
806. SECAUCUS-LOEWS HARMON COVE- 866-1000. #1-"Star 80." #2-"Slayground." #3-"Angel." #4-"The Power."
807. SECAUCUS-LOEWS MEADOW- 866-6161. #1-"Terms of Endearment." #2-"Scarface." #3-"Never Cry Wolf." #4-"The Lonely Guy." #5-"Scandalous." #6-"Hot Dog...The Movie."
808. UNION CITY-CINEMA- 865-5600. #1-Thru Feb. 2: "Hot Dog...The Movie." "Hercules." #2-Thru Feb. 2: "Mortuary." "The Terror."
809. WEST NEW YORK-MAYFAIR- 865-2010. Thru Feb. 2: "Hot Dog...The Movie." "Vice Squad." Beg. Feb. 3: "Sudden Impact."

Essex County

810. BLOOMFIELD-CENTER- 748-7900. "Return of the Jedi."
811. BLOOMFIELD-RKO ROYAL- 748-3555. #1-"Terms of Endearment." #2-"Wild Style."
813. CEDAR GROVE-CINEMA 23- 239-1462. Thru Feb. 2: "Local Hero." Beg. Feb. 3: "Reckless."
815. IRVINGTON-CASTLE- 372-9324. Thru Feb. 2: "Angel." "Fade to Black." Beg. Feb. 3: "Sudden Impact."
817. LIVINGSTON-COLONY- 992-0800. "The Lonely Guy."
818. MAPLEWOOD-MAPLEWOOD- 763-3100. "Educating Rita."
819. MILLBURN-RKO- 376-0800. #1-"The Lonely Guy." #2-Thru Feb. 2: "Yentl." Beg. Feb. 3: "Reckless."
821. MONTCLAIR-CLARIDGE- 746-5564. #1-"Scarface." #2-"La Balance." #3-"The Lonely Guy."
822. MONTCLAIR-WELLMONT- 783-9500. #1-Thru Feb. 2: "The Power." Beg. Feb. 3: "Sudden Impact." #2-Thru Feb. 2: "The Rescuers." "Mickey's Christmas Carol." #3-"Slayground."
825. NUTLEY-FRANKLIN- 667-1777. #1-Thru Feb. 2: "Hot Dog...The Movie." #2-Thru Feb. 2: "Angel." #3-Thru Feb. 2: "Slayground."
827. UPPER MONTCLAIR-BELLEVUE- 744-1455. #1-"Star 80." #2-"Never Cry Wolf." #3-Tent.: "Educating Rita."
828. VERONA-VERONA- 239-0880. "The Lonely Guy."
830. WEST ORANGE-ESSEX GREEN- 731-7755. #1-"Silkwood." #2-"Star 80." #3-"Terms of Endearment."

Union County

840. BERKELEY HEIGHTS-BERKELEY- 464-8888. Thru Feb. 2: "The Big Chill."

841. CRANFORD-RKO- 276-9120. #1-Thru Feb. 2: "The Big Chill." #2-Thru Feb. 2: "Angel."
842. ELIZABETH-ELMORA- 352-3483. Thru Feb. 2: "The Man Who Loved Women." Beg. Feb. 3: "Sudden Impact."
843. ELIZABETH-LIBERTY- 351-5140. #1-Thru Feb. 2: "Martial Monks." Beg. Feb. 3: "Angel." #2-Thru Feb. 2: "Mortuary." Beg. Feb. 3: "Sudden Impact."
846. LINDEN-TWIN- 925-9787. #1-"The Lonely Guy." #2-Thru Feb. 2 (tent.): "Hot Dog...The Movie."
848. ROSELLE PARK-PARK- 245-0358. Thru Feb. 2: "Christine." Beg. Feb. 3: "The Big Chill."
849. SUMMIT-STRAND- 273-3900. "Never Cry Wolf."
851. UNION-FIVE POINTS- 964-3466. "Star 80."
852. UNION-LOST PICTURE SHOW- 964-4497. "Experience Preferred...but Not Essential."
854. UNION-RKO- 686-4373. #1-"Silkwood." #2-"Terms of Endearment."
857. WESTFIELD-RIALTO- 232-1288. #1-"Yentl." #2-"Never Cry Wolf." #3-"The Lonely Guy."
858. WESTFIELD-TWIN- 654-4720. #1-Thru Feb. 2: "Local Hero." #2-Thru Feb. 2: "Slayground."

Bergen County

860. BERGENFIELD-BERGENFIELD- 385-1600. Thru Feb. 2: "Slayground."
861. CLOSTER-CLOSTER- 768-8800. "The Lonely Guy."
862. EDGEWATER-LOEWS SHOWBOAT- 941-3660. #1-"Scarface." #2-"Angel." #3-"The Lonely Guy." #4-"Scandalous."
863. EMERSON-TOWN- 261-1000. Thru Feb. 2: "Scandalous." Beg. Feb. 3: "Reckless."
864. FAIR LAWN-HYWAY- 796-1717. #1-"Scarface." #2-"The Lonely Guy."
866. FAIRVIEW-TWIN- 941-2424. #1-"Slayground." #2-"Terms of Endearment."
867. FORT LEE-LINWOOD- 944-6900. #1-Thru Feb. 2: "Local Hero." Beg. Feb. 3: "Reckless." #2-"Star 80."
868. FORT LEE-SHARON- 224-0202. Thru Feb. 2: "To Be or Not to Be."
873. OAKLAND-TWIN- 337-4478. #1-"Sudden Impact." #2-"Star 80."
874. PALISADES PARK-PARK LANE- 944-1086. #1-Thru Feb. 2: "The Man Who Loved Women." Beg. Feb. 3: "Sudden Impact." #2-Thru Feb. 2: "The Big Chill."
875. PARAMUS-BERGEN MALL- 845-4449. "The Right Stuff."
876. PARAMUS-CINEMA 35- 845-5070. "The Lonely Guy."
877. PARAMUS-DRIVE-IN- 368-1440. Thru Feb. 2: "The Power." "The Fifth Floor." Beg. Feb. 3: "The House Where Evil Dwells."
878. PARAMUS-RKO ROUTE 4- 487-7909. #1-"Terms of Endearment." #2-"Star 80." #3-Thru Feb. 2: "Hot Dog...The Movie." #4-"Silkwood." #5-"Broadway Danny Rose." #6-"Yentl." #7-"Uncommon Valor." #8-"To Be or Not to Be."
879. PARAMUS-RKO ROUTE 17- 843-3830. #1-"Local Hero." #2-Thru Feb. 2: "Angel." Beg. Feb. 3: "Reckless." #3-"Never Cry Wolf."
880. RAMSEY-CINEMA- 825-2090. Thru Feb. 2: "Hot Dog...The Movie."
881. RAMSEY-INTERSTATE- 327-0153. Program unavailable.
882. RIDGEFIELD PARK-RIALTO- 641-2115. Thru Feb. 2: "Never Say Never Again." Beg. Feb. 3: "Sudden Impact."
883. RIDGEWOOD-RKO WARNER- 444-1234. #1-"Local Hero." #2-"Terms of Endearment."
885. RUTHERFORD-WILLIAMS CENTER- 933-3700. #1-Thru Feb. 2: "The Big Chill." #2-Thru Feb. 2: "The Man Who Loved Women."
887. TENAFLY-BERGEN- 567-0004. Thru Feb. 2: "The Grey Fox." Beg. Feb. 3: "Rear Window."
888. WASHINGTON TOWNSHIP-CINEMA- 666-2221. "Never Cry Wolf."
889. WESTWOOD-PASCACK- 664-3200. "Star 80."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

- G:** General Audiences. All ages admitted.
PG: Parental Guidance Suggested. Some material may not be suitable for children.
R: Restricted. Under 17 requires accompanying parent or adult guardian.
X: No one under 17 admitted.

New Films

★ New films recommended by *New York's* critic.

AND THE SHIP SAILS ON—(2hrs. 8m., '84) In Italian, Eng. subtitles. The opening of Federico Fellini's new extravaganza is amazing: the cream of pre-World War I European society shows up at a wharf in what appears to be a fidgety silent newsreel. And then, very gradually, Fellini passes from shaky black-and-white to fluent color cinematography; from spooky silence to the reassuring aural detail of a modern soundtrack; from archaic film "document" to period re-creation. The gradual transformation is more than a triumph of cinematic technique—it's a shift in consciousness, as if Fellini had taken us from a dreaming to a waking state. Singing choruses from Verdi's *La Forza del Destino*, the assembled notables board a ship for a cruise devoted to the memory of a dead opera singer. And then the movie declines into a traditional Fellini circus—less noisy, garish, and exhausting than usual, but a circus nonetheless. Famous sopranos, creepy male secretaries, sexually ravenous women, bizarre royalty—all of rich, eccentric, culture-mad Europe is here. But the anecdotes, the bits of magic and fancy don't cohere, except as a mood. Fellini is obviously constructing a grand metaphor for the collapse of European society in the First World War but the details are arbitrary, whimsical, and—alas!—boring. Yet there are brilliant things—a pastiche of opera poses, an amazing stylized battleship. Fellini's visual imagination remains prodigious, even as his grasp of dramatic structure falls into abeyance. With Freddie Jones. PG. 62

ANGEL—(1hr. 34m., '84) A teenage girl—an honor student at a private school by day and a Hollywood Boulevard prostitute by night—is stalked by a killer. With Cliff Gorman, Susan Tyrrell, Dick Shawn, Rory Calhoun, Donna Wilkes. Dir. Robert Vincent O'Neil. R. 24, 26, 33, 80, 97, 100, 103, 112, 118, 205, 215, 219, 223, 228, 234, 300, 302, 402, 408, 410, 422, 426, 433, 447, 448, 500, 529, 531, 541, 550, 567, 606, 616, 629, 642, 658, 713, 716, 733, 758, 804, 806, 815, 825, 841, 843, 862, 879

BACKSTAGE AT THE KIROV—(1hr. 18m., '84) In Russian, Eng. voice-overs and subtitles. An unprecedented look backstage at the Kirov Ballet, the 200-year-old Leningrad company that launched the careers of Nijinsky, Balanchine, Baryshnikov and other world-renowned talents. With Altyнай Assylmuratova. Dir. Derek Hart. 44

BASILISE QUARTET—(1hr. 58m., '84) In French and Italian, Eng. subtitles. A flossy, completely unconvincing mix of phony middle-aged fatigue, classical music, and silly chatter about art, death, and decadence. A world-famous string quartet loses its first violinist, and the three remaining men, having devoted themselves to art for thirty years (i.e., lived and worked 52 weeks a year together, which is not the way any quartet works), decide to embrace "life." Then a young, handsome virtuoso (Pierre Malet) joins the quartet, and the three men are made to feel their physical and sexual decrepitude—apparently they are all "through" in their mid-fifties (a slander which a visit to any restaurant or hotel close to Carnegie Hall should dispel). Much moth-eaten philosophy and fancy European hotel settings. And much classical music, played on the soundtrack by the superb Melos Quartet of Stuttgart in a style far more vigorous than these rheumatic claimers could possibly muster. With Omero Antonutti, Hector Alterio, Michel Vitold. Dir. Fabio Carpi. 86

BERLIN ALEXANDERPLATZ—('83) Fassbinder's epic fifteen-hour-and-21-minute TV mini-series is an adaptation of the classic novel by Alfred Döblin, published in 1929 and issued here, in translation by Eugene Jolas, in 1931. Döblin and Fassbinder's hero

is Franz Biberkopf, a heavyset worker of generally stolid temper thrown about by the social disintegration of the twenties and his own sexual urges. Trying his hardest to remain respectable after emerging from prison, Franz nevertheless drifts downward into criminality. The movie, with its heavily decadent Berlin-twenties atmosphere, is suffused in Fassbinder's peculiarly lurid despair (very different from Döblin's sardonic spirit), and much of it is slow going. Yet the production is remarkable, especially Peer Rabin's music, a lacy, soft-textured mixture of period café songs, barely overheard Nazi anthems, and gently dissonant string themes. Starring the bearishly physical Günter Lamprecht as Franz. With Hanna Schygulla, Elisabeth Trissenaar, Gottfried John. 3

BIG CHILL, THE—(1hr. 44m., '83) Plastic weltschmerz. A sixties counterculture veteran, "too pure" to fit in anywhere, has inexplicably killed himself. His closest friends from college days, now all in their mid-thirties, gather for the funeral and then stay on at the beautiful South Carolina home of two of the friends. In the wake of the suicide, their dismay over the way their lives have changed since the sixties rises to the surface; much group therapy, self-recrimination and self-justification follows. With its eight moderately famous actors going at full pitch, *The Big Chill* is occasionally entertaining as an ensemble comedy, but the movie's attitudes are fake. The director, Lawrence Kasdan, and the screenwriter, Barbara Benedek, seem to be saying that if you were touched by the sixties your only choices are embracing the system uncritically or committing suicide. And Kasdan's slick style doesn't fit the subject. He's made a film about self-questioning and self-doubt—highly tentative emotions—with the shallow effectiveness and "pace" of a hit Broadway show. The movie is composed of tiny vignettes leading to a punch line or a reversal of expectations. It's all rhythm and no melody. With Kevin Kline, William Hurt, Jeff Goldblum, Tom Berenger, Glenn Close, Mary Kay Place, Jobeth Williams, and Meg Tilly. R. 38, 72, 97, 109, 211, 212, 416, 436, 443, 500, 513, 526, 529, 530, 541, 547, 550, 559, 616, 622, 645, 660, 666, 720, 724, 745, 773, 779, 840, 841, 848, 874, 885

BROADWAY DANNY ROSE—(1hr. 25m., '84) Reviewed in this issue. PG. 24, 71, 93, 531, 567, 792, 795, 878

CARMEN—(1hr. 39m., '83) In Spanish, Eng. subtitles. A director-choreographer in present day Spain searches for a leading lady who captures his ideal vision of Carmen. He eventually finds her in an untired young dancer ironically named Carmen. As the rigors of rehearsal become more and more intense, they find themselves living the "Carmen" story of love and treachery. Dir. Carlos Saura, with Antonio Gades, Laura Del Sol. R. 55, 90

CONFIDENTIALLY YOURS—(1hr. 51m., '84) In French, Eng. subtitles. Fanny Ardant, a tall, broad-shouldered young actress with a mass of thick black hair and a face-splitting grin, is the best thing in François Truffaut's weak *homage* to the American film noir of the forties. Ardant, who plays a secretary trying to clear her boss (Jean-Louis Trintignant) of the charge of murder, smiles constantly—she's like a girl performing for relatives and friends, too conscious of the silliness of the show to get into the emotions she's supposed to be feeling. Her horsing around is charming; Truffaut's is merely half-hearted. He uses the syntax of forties thrillers (black-and-white cinematography rain splashing against a windshield at night, narrated flashbacks, etc.), but he doesn't hold the moods long enough; he doesn't build tensions or revel in the neurotic drives and paranoid shadows of the genre. The movie is too mild to be exciting, too tasteful to be funny. It's in limbo. PG. 56

★ **DANTON**—(2hrs. 15m., '83) In French, Eng. subtitles. Andrzej Wajda's thrilling, heroically declamatory drama of the French Revolution unites the twin traditions of epic and avant-garde theater triumphantly. Gérard Depardieu, in his greatest performance to date, is the life-loving, sensual, careless, and affectionate Danton; the Polish actor Wojciech Psolnik, who can turn his face into a death mask at will, plays the dictatorial Robespierre. The time is 1793, more than four years after the storming of the Bastille, and the Terror is under way. Returning from the country, Danton hopes to argue Robespierre out of his dictatorial ways. The battle is fought with a battery of speeches—the speechmaking is almost orgasmic—until Danton, losing his voice, also loses his life. Jean-Claude Carrière has adapted *L'Affaire Danton*, a play written in the early thirties by a Polish woman, Stanisława Przybyszewska; with the help of Wajda, a Polish patriot in exile, Carrière has shaped the material so as to suggest parallels with contemporary Poland. With Patrice Chéreau as Camille Desmoulins and a large group of extraordinary French and Polish actors. PG. 5

DEAR MAESTRO—(1hr. 39m., '84) In Italian, Eng. subtitles. A comedy about the efforts of the small Italian town of Chieti to promote tourism by reorganizing its orchestra. With Michele Placido and Giuliana de Sio. Dir. Luciano Odorisio. 86

★ **DRESSER, THE**—(1hr. 58m., '83) A roaring celebration of theatrical temperament and heroism. In England during the war, a touring Shakespearean company, never of the first rank, has fallen on evil days. The only male actors not in the forces are old or limping; the leading lady is a little stout for Desdemona; and the actor-manager-director who keeps everything going—everyone calls him Sir (Albert Finney)—is exhausted, frequently forgetful of his immortal lines, and prone to interminable, noisy fits of paranoia and dismay. Most of *The Dresser*, which is based on Ronald Harwood's play, takes place on a single night in which Sir's faithful dresser, Norman (Tom Courtenay), cajoles, flatters, and bullies the great man into giving his 227th performance as King Lear. A great but fatally overbearing actor, Finney gives Sir's mental processes a rigidity bordering on dementia, while Tom Courtenay emphasizes Norman's fey, cheery bitcheries with sharp elbows and pointed chin. He gives Norman a distinctive kind of integrity without lessening what is cozy, second-rate, and merely conventional in his character. The men are meant to be the two faces of English indomitability. Stirring and funny. Dir. Peter Yates. PG. 62

EDUCATING RITA—(1hr. 50m., '83) In Lewis Gilbert's very decent version of Willy Russell's long-running London stage hit, Michael Caine is wonderful as an alcoholic professor of literature who just doesn't give a damn anymore. The professor is awakened by a 26-year-old "open university" student who has a genuine, awkward, unappeasable hunger for literature. The two of them conduct a passionate but entirely chaste affair. As the student, an unlettered hairdresser who blossoms under the professor's tutelage, Julie Walters conveys the stirring old-fashioned notion that education is what allows any of us to become a human being. The film's triumph is that it makes this Victorian notion neither priggish nor musty. PG. 50, 213, 231, 410, 416, 503, 535, 542, 545, 549, 552, 574, 602, 731, 818, 827

EL NORTE—(2hrs. 19m., '84) In Spanish, Eng. subtitles. A good idea made into a literal-minded, obvious, and rather draggy movie. Two sweetly naive kids—Guatemalans of Indian extraction—leave their tiny village and head north, passing through Mexico, and winding up in Los Angeles, where, as illegal aliens, they face exploitation and betrayal as well as the incidental benevolence of a wealthy society. Yet the writers, Gregory Nava and Anna Thomas, erred in making the kids brother and sister and also completely innocent, asexual, and blandly sincere. We can only root for them in the most simple and uninvolved way, as we might root for kids in a young-adult's novel. Nava, who directed, tries for magic and exoticism by pointing the camera at the moon, but most of the Latin American scenes are done in a blandly picturesque style. The movie desperately needs more grit and color and wildness and drama; it's suffocated by good intentions. An independent, low-budget production. Starring Zaide Silvia Gutierrez and David Villalpando. R. 60

★ **ENTRE NOUS**—(1hr. 50m., '84) In French, Eng. subtitles. Diane Kurys's superb new movie is about two women who make unsuitable marriages during World War II and then, meeting for the first time in 1952, become such close friends that the marriages dissolve. Lena (Isabelle Huppert), having accepted the legionnaire Michel (Guy Marchand) just before deportation to Auschwitz, has escaped with him to Italy, and settled in Lyons. Madeleine (Miou-Miou), losing her first husband in a scuffle between Fascists and partisans, marries the crumb-bum actor and fence Costa (Jean-Pierre Bacri), and settles into a meaningless life. When the two women meet, they escape into greater femininity; they dote on intimacy, secrets, clothes, taste, and they begin to shut their husbands out. Cruelty (largely unconscious) is part of the movie's moral toughness. Kurys is letting us know that when one person liberates himself, another person usually gets mangled or forgotten. She has an extraordinary soft touch, a compound of gravity, gentle irony, observation, and affection; characteristically, she works in short anecdotes, but in this movie the anecdotes build to a very powerful climax. As the limited Michel, whose woman just drifts away from him, Guy Marchand gives a full-scale tragic performance. PG. 88

★ **FANNY & ALEXANDER**—(3hrs. 20m., '83) In Swedish, Eng. subtitles. Ingmar Bergman has described this epic family chronicle as his last film, and like many conscious summings-up, it is heavy with purpose, "eloquent," overexplicit and even a bit banal. Yet it inspires gratitude, for along with the obvi-

ousness, there is much pleasure in spinning out stories. In an unnamed provincial city, the generations of the Ekdahl clan meet on Christmas Day 1907, and for about an hour the movie is filled with luscious furnishings, food, and a richness of greeting and affection we've never noticed in Bergman's modern-day films. Bergman is offering his most explicit testimonial to the material and sensual life. But darkness gathers around the edges. One of the Ekdahl men dies, and his young wife marries the town's bishop, a handsome sadist living in a horribly austere palace. The movie then becomes a comic/gothic variant on *Hamlet*, intentionally cheesy and melodramatic. Bergman seems to be telling us that his own subtle art has always drawn on this kind of hokum, but his timing is too slow, his touch too heavy—it's not exhilarating play. Starring Gunn Wallgren as the family matriarch, Jarl Kulle as a womanizing restaurateur Ewa Fröling as the widow, Jan Malmjö as the bishop. Cinematography by Sven Nykvist. PG. 47

GORKY PARK—(2hrs. 8m., '83) A dud. In his exciting best-seller (same title), Martin Cruz Smith fascinated readers with the intricacies of Soviet police procedure and the complicated deductions of his hero, the noble, melancholy Chief Investigator Arkady Renko. Director Michael Apted, working in Helsinki, doesn't get enough Russian atmosphere going, and we're prevented from enjoying Renko by a slightly vague screenplay (by Dennis Potter) and by William Hurt's soulful, soft-edged performance. Struggling with a clipped British accent (all the Russians here talk like Brits), Hurt, large but weak-looking, leaves his sentences hanging in dead air. Without a strong protagonist to pull things together, the plot convolutions of this murder mystery may not make sense to the uninitiated. With Lee Marvin as a sinister American businessman, Brian Dennehy as a New York cop loose in Moscow, and Joanna Pacula, in a passionate performance, as the Russian girl who wants to emigrate. R. 14, 72, 85, 92, 407, 708, 745, 789, 795

HOT DOG... THE MOVIE—(1hr. 36m., '84) Fanatically devoted young skiers and their friends are the subject of this comedy. With David Naughton, Patrick Houser, Tracy N. Smith, Shannon Tweed, Dir. Peter Markle. R. 37, 83, 112, 118, 225, 305, 407, 413, 450, 518, 531, 533, 549, 554, 567, 570, 603, 616, 626, 627, 629, 635, 640, 650, 658, 667, 702, 717, 727, 745, 777, 780, 784, 791, 793, 801, 807, 808, 809, 825, 846, 878, 880

LA BALANCE—(1hr. 42m., '83) In French, Eng. subtitles. The Paris cops, cynical to a man, strong-arm a couple of petty criminals in love—a sad-eyed pimp (Philippe Léotard) and a beautiful prostitute (Nathalie Baye, acting tough)—in order to get them to inform on a noxious Mr. Big (Maurice Ronet). Using a hand-held camera, the American-born director Bob Swaim shot much of the film in the relatively unfamiliar section of Belleville, a sort of Arab tenderloin with porno theaters and glittering couscous parlors. Swaim's strategy of roughening the texture of a routine *policiér* must have impressed the French as the latest in authenticity—the film won numerous awards. Though exciting, tense, and violent, *La Balance* is basically conventional. With Richard Berry as the most intelligent of the cops. R. 16, 51, 559, 723, 821

*** LIQUID SKY**—(1hr. 52m., '83) A perversely beautiful and crazy science fiction fantasy made by Russian émigrés living in New York. Unseen aliens, searching for heroin, land on the roof of a downtown apartment building and attach themselves to Margaret (Anne Carlisle), a New Wave fashion model whose friends use lots of drugs. The aliens, it turns out, also want a euphoria-inducing chemical secreted by the brain during sex. Since Margaret is constantly besieged by seducers and rapists of both sexes, she provides lots of chemicals for the aliens. By the end, Margaret has killed off all her lovers and tormentors, and she ascends to heaven in the flying saucer. Director Slava Tsukerman, here since 1976, celebrates and satirizes the New York demimonde of spaced-out models, junkies, performance artists. Margaret and her friends live for the night, for their dress-up rituals, for the shared fantasy of turning themselves into a work of art. Tsukerman makes them as weird as Martians, and he turns New York's somber towers into the coldly monumental peaks of some comic-book planet. The movie is funny, lewd, and sometimes even powerful. R. 6, 788

*** LOCAL HERO**—(1hr. 50m., '83) Scottish writer-director Bill Forsyth has created a mood of lulling whimsy in this tale about Mac (Peter Riegert), a buttoned-up-tight young oil executive from Houston, who is sent by his boss, the half-mad corporate genius (Burt Lancaster), to buy (lock, stock and barrel) a small Scottish village in order to turn it into an oil refinery. Arriving at the place, Mac falls under a spell. Shooting stars and the northern lights throb in the night, and he loses his will to dominate. Forsyth explains nothing, and the incongruities pile up, but in the end they join together for a kind of magical harmony. *Local Hero* is *Brigadoon* without bagpipes and men dancing in tartans—a triumph of originality.

With Peter Capaldi and Denis Lawson. PG. 9, 76, 403, 521, 536, 541, 566, 625, 632, 702, 711, 813, 858, 867, 879, 883

LONELY GUY, THE—(1hr. 30m., '84) A contemporary comedy about one man learning to cope with his loneliness. With Steve Martin, Charles Grodin, Judith Ivey, Steve Lawrence, Robyn Douglass. Dir. Arthur Hillier. R. 14, 41, 70, 80, 97, 100, 103, 109, 115, 118, 201, 203, 210, 212, 235, 236, 304, 307, 407, 413, 418, 422, 428, 439, 512, 518, 523, 533, 551, 567, 571, 573, 604, 616, 625, 634, 642, 649, 653, 700, 705, 710, 714, 717, 732, 745, 747, 773, 779, 781, 798, 801, 807, 817, 819, 821, 828, 846, 857, 861, 862, 864, 876

LOVE LETTERS—(1hr. 34m., '84) An impressionable young career woman becomes infatuated with a married man. With Jamie Lee Curtis, James Keach, Amy Madigan, Bud Cort. Dir. Amy Jones. R. 90

LOVELESS, THE—(1hr. 24m., '84) A group of motorcycle bikers stop in a small town on their way to a race. With Willem Dafoe, Robert Gordon, Marin Kanter. Dir. Kathryn Bigelow and Monty Montgomery. R. 6

MAN WHO LOVED WOMEN, THE—(1hr. 58m., '83) Blake Edwards's remake of Truffaut's second-rate farce is so vaguely written and constructed that most moviegoers will probably sit through it wondering how they are supposed to respond. Is the hero—David Fowler (Burt Reynolds), a Los Angeles sculptor—meant to be a compulsive skirt chaser (like Truffaut's hero) or a sheepish, passive man who allows himself to be corralled by panting women? Reynolds, whose black, squared-off beard and heavy tan give him the appearance of a bouncer at a Sunset Strip sex club, plays the role first one way, then the other, and the movie never settles into a comic convention that makes sense. As Reynolds's psychoanalyst, Julie Andrews is dreadful (her scenes, earnestly written, stop the movie dead), but Kim Basinger does wonders with that old comic standby, the woman who enjoys making love in public places. R. 99, 442, 504, 513, 530, 535, 547, 548, 549, 555, 612, 613, 638, 645, 660, 666, 703, 842, 874, 885

*** NEVER CRY WOLF**—(1hr. 46m., '83) Carroll Ballard, director of the classic *Black Stallion*, puts tones and shapes and textures on the screen that have never been there before. This adaptation of Farley Mowat's celebrated 1963 account of his life up north among the wolves and Eskimos is less romantic and conventionally lyrical than *The Black Stallion*. Spectacular and strikingly funny, it may be the first hip nature epic. Runty Charles Martin Smith plays the biologist deposited 300 miles north of civilization, a figure so tiny in the vast wilderness that he evokes Chaplin testing the snow with his cane in *The Gold Rush*. The biologist learns to live with the wolves and by degrees discovers that men rather than wolves are the ones depleting the caribou herds in the wilderness. Yet Ballard doesn't lean too hard on the ecological point. The movie is principally a comic adventure and an imaginative recreation of the experience of the wilderness. The best scene: when the biologist falls through the ice to the bottom of a greenish lake, looks up, and can't find the hole that would lead to air and to life. PG. 20, 35, 70, 78, 92, 109, 111, 202, 234, 308, 403, 418, 529, 536, 561, 602, 617, 625, 651, 708, 709, 719, 721, 744, 807, 827, 849, 857, 879, 888

*** NIGHT OF THE SHOOTING STARS, THE**—(1hr. 46m., '83) In Italian, Eng. subtitles. A magnificent achievement by the Taviani brothers (Paolo and Vittorio), co-directors of *Padre Padrone*. It's the final days of the war in the Tuscany hills: The Germans are moving out as the Americans sweep north, and the people of a small town break into two groups. The rich and the pious, following German orders, gather with the bishop in the cathedral; the others, led by the shrewd, tough Galvano (Omero Antonutti), move out into the hills, hoping to link up with the American army. Most of the movie is about the adventures of this group. The movie is vignettish and anecdotal, but never "picturesque." These aren't "little people"—they are people existing out at the edge, where the banal and the fantastic intersect. The Tavianis work in an abrupt, frequently harsh style, with outbreaks of crazy, barbaric poetry that leave one startled. Giuliani De Negri and Tonino Guerra worked on the screenplay. R. 73, 781

NOSTALGHIA—(2hrs. 10m., '83) In Italian, Eng. subtitles. The surreal fantasies and mystical yearnings of a Russian intellectual in contemporary Italy. Winner of the Grand Prix for Creative Cinema at the 1983 Cannes Film Festival. With Oleg Yankovsky, Domiziana Giordano, Erland Josephson. Dir. Andrei Tarkovsky. 86

RECKLESS—(1hr. 30m., '84) Two teenagers in a bleak industrial town are drawn into a forbidden, passionate romance. With Aidan Quinn, Daryl Hannah, Kenneth McMillan, Cliff De Young. Dir. James Foley. R. 37, 72, 83, 104, 109, 115, 118, 201, 206, 210, 225, 306, 401, 403, 423, 450, 523, 533, 541, 561, 567, 601, 616, 625, 651, 663, 710, 711, 717, 775, 790, 793, 805, 813, 819, 863, 867, 879

*** RETURN OF MARTIN GUERRE, THE**—(1hr. 51m., '83) In French, Eng. subtitles. Plain and craftsman-like in style, but fascinating. In a small French farming village in the sixteenth century, a dour young husband, Martin Guerre, leaves his wife, Bertrande, and disappears from town. Years pass without word, and then he returns. Or so it seems. The man who returns—let us call him Martin II (Gérard Depardieu)—is bigger, better-looking, and full of life. He seems to recognize everyone, and later that night his wife (Nathalie Baye) embraces him fervently. Has Martin grown up in some miraculous way? Or is this man an impostor? If he's an impostor he's also a very good husband, and it's part of the movie's special grace to suggest that being a husband might qualify as a creative act. Director Daniel Vigne and writer Jean-Claude Carrière have made a kind of hidden love story in which the woman's desire for sexual pleasure is the most modern and disruptive element. 97, 722

REUBEN, REUBEN—(1hr. 40m., '83) Tom Conti brings his soft, pleasing droopy-eyed melancholy to the role of a disintegrating Brendan Behan/Dylan Thomas poet in this Robert Ellis Miller adaptation of the Peter De Vries novel. The movie is a little condescending to the sex-starved middle-aged American ladies who throw themselves on the poet, a little too complacently literary, and all in all, a bit moth-eaten, but Conti makes the most of his ironic and self-lacerating sallies, and a tall, strong beautiful young blonde, Kelly McGillis, makes an enchanting debut as the poet's last love. R. 48

RIDDLE OF THE SANDS, THE—(1hr. 38m., '84) Based on the novel by Erskine Childers, an espionage thriller set on the high seas of turn-of-the-century Europe. With Michael York, Jenny Agutter, Simon MacCorkindale. Dir. Tony Maylam. 46, 526, 625

*** RIGHT STUFF, THE**—(3hrs. 11m., '83) Philip Kaufman's epic of the early years of the space program is great fun and, at times, exciting and beautiful, but it's an epic without depth or gravity or exaltation of feeling. Kaufman has altered the tone of Tom Wolfe's book somewhat—instead of irony he gives us exuberant and goony *Mad*-magazine burlesque. The scenes of the astronauts and their wives are done straight, but much of the rest—the political maneuvering, the selection and testing of the men, the media hype—comes off as juvenile satire. Kaufman has a tendency to turn everything into phantasmagoria; he puts the camera on the floor or shoots in deep shadow, making figures loom up suddenly or languish in dark corners. Despite all of the shenanigans, the performances are generally remarkable, especially Ed Harris as an ambivalently patriotic and self-promoting John Glenn and Dennis Quaid as the cocky but irresistible Gordon Cooper. On the other hand, Sam Shepard, playing ace test pilot Chuck Yeager, the chief exemplar of "the right stuff," is so consciously "mythic" that he seems a parody of something. Special effects by Jordan Belson. PG. 21, 32, 58, 557, 633, 875

SCANDALOUS—(1hr. 34m., '84) A television reporter becomes the victim of a farcical con game engineered by a master-of-disguise. With Robert Hays, John Gielgud, Pamela Stephenson. Dir. Rob Cohen. PG. 24, 92, 202, 210, 407, 408, 413, 426, 448, 531, 554, 662, 702, 775, 791, 807, 862, 863

SCARFACE—(2hrs. 50m., '83) For the first hour or so, Brian De Palma's remake of Howard Hawks's classic gangster film is mesmerizing. Tony Montana (Al Pacino), a petty Cuban hood released from Castro's jails, makes his way to Miami and uses his daring and violent skills to climb to the top of the cocaine trade. Unlike the Mafia types in *The Godfather*, the Cubans who work the cocaine route don't lust after respectability. They are crude and clownish—animals, really—and they go belly to belly in every encounter. These ideas about the Cubans are sufficient as a starting premise, but they're not rich enough to sustain an epic gangster movie. Once Tony heads for the top, *Scarface* turns into a lurid remake of the original, with many "archetypal" scenes that no longer fit the specifically Cuban-American nature of the characters. De Palma allows Tony and Al Pacino to dominate the film totally—no one else has much impact, except, fleetingly, Michelle Pfeiffer as a snooty Wasp Tony must have. Pacino, trying to find new ways to explode with rage, grows monotonous, and so does the violence and obscenity. In the end, this is a sadly overblown B movie. Written by Oliver Stone. R. 30, 70, 82, 98, 102, 114, 118, 201, 206, 215, 220, 225, 306, 401, 407, 413, 420, 422, 428, 512, 528, 533, 567, 601, 616, 640, 668, 714, 717, 747, 805, 807, 821, 862, 864

SCRUBBERS—(1hr. 30m., '82) A brazen portrait of life inside a British girls' Borstal. With Chrissie Cotterill, Amanda York, Elizabeth Edmonds, Kate Ingram, Kathy Burke. Dir. Mai Zetterling. R. 2

SIGNALS THROUGH THE FLAMES—(1hr. 37m., '84) All about Julian Beck and Judith Malina's Living Theatre. Dir. Sheldon Rochlin and Maxine Harris. 7

★ **SILKWOOD**—(2hrs. 9m., '83) Delicate, beautifully acted, and finally terrifying. Screenwriters Nora Ephron and Alice Arlen and director Mike Nichols have reconstructed the final days of Karen Silkwood, the nuclear-fuel plant worker who died in mysterious circumstances while trying to expose hazardous conditions at the Kerr-McGee installation in Oklahoma in 1974. The filmmakers create a whole way of life, they don't illustrate a thesis or engage in political grandstanding. Karen (Meryl Streep), a selfish, ornery, rather slutty woman, lives in a small house with her boyfriend, Drew (Kurt Russell), and her friend Dolly (Cher), all of them plant workers. Karen's home life, which seems casual—almost a digression—turns out to be part of the disaster that envelops her. At the plant, she is aroused to the dangers of radiation only when exposed herself. She becomes an avenger and a spy, trying to find evidence of willful negligence, and winds up detested by her fellow-workers, who are afraid they will lose their jobs. In this real-life horror movie, there are no creaking doors to distance us from the material, and we respond all the way. In her final moments, Streep conveys the anguish of complete isolation. R. 30, 74, 105, 109, 201, 211, 234, 303, 403, 407, 412, 414, 424, 519, 528, 536, 540, 543, 558, 566, 615, 632, 635, 637, 643, 649, 663, 700, 708, 714, 716, 719, 730, 748, 774, 782, 783, 795, 800, 803, 830, 854, 878

SLAYGROUND—(1hr. 29m., '84) A tale of crime, pursuit and revenge set in upstate New York, London, and a coastal resort in the north of England. With Peter Coyote, Mel Smith, Billie Whitelaw. Dir. Terry Bedford. R. 25, 33, 98, 100, 114, 117, 118, 201, 206, 210, 212, 220, 233, 237, 300, 401, 412, 420, 422, 427, 501, 512, 517, 526, 541, 554, 567, 573, 619, 632, 635, 643, 650, 710, 714, 731, 733, 735, 745, 781, 785, 805, 806, 822, 823, 858, 860, 866

STAR 80—(1hr. 44m., '83) A cold, bitter, disgusted, unilluminating account of the miserable career and ghastly death of *Playboy* centerfold Dorothy Stratten, who was murdered by her estranged husband, the small-time Vancouver hustler Paul Snider on August 14, 1980. Bob Fosse, who wrote the screenplay (adapting Teresa Carpenter's *Village Voice* cover story, "Death of a Playmate") as well as directed, hasn't dug into the subject. He just recreates the surface of it. As he tells it, the world of topless bars, photo studios and *Playboy* mansion parties is not only cheap, it's lacking in vitality and simple interest. These people are beneath him, and they're supposed to be beneath us too. But that kind of disdain is self-defeating for a dramatist. Eric Roberts, trying too hard as Snider, opens his mouth wide and speaks every line in a clogged, slowed-down voice—it's as if thick soup had been poured over the syllables. Some of Snider's desperation comes through, but the performance is monotonous. And Mariel Hemingway is also monotonous as Dorothy. With her little-girl voice and downy softness, she's a cuddly sacrificial lamb, a victim pure and simple. With Cliff Robertson as Hugh Hefner, and Roger Rees, in a completely neutral performance, as a young director (i.e., Peter Bogdanovich). R. 22, 36, 58, 83, 92, 113, 117, 118, 201, 206, 225, 305, 307, 401, 402, 412, 420, 439, 512, 519, 523, 541, 558, 561, 567, 573, 606, 616, 628, 632, 648, 653, 662, 663, 710, 711, 719, 727, 732, 746, 777, 782, 795, 803, 806, 827, 830, 851, 867, 873, 878, 889

STUCK ON YOU—(1hr. 30m., '84) A parody of a "palimony" trial—a suit for financial support by an unmarried ex-partner—presided over by a rather unusual judge. With Professor Irwin Corey, Virginia Penta, Mark Mikulski. Dir. Michael Herz and Samuel Weil. R. 41, 80

SUDDEN IMPACT—(1hr. 55m., '83) The fourth of Clint Eastwood's "Dirty Harry" cop movies is well-directed (by Eastwood himself) and quite crazy. Morose, sensational, filled to the brim with the depressing sadness of sadism, *Sudden Impact* is a grim parable about a country in which the criminal-justice system has failed and only a few bold individuals—avengers—keep morality alive. Everywhere Dirty Harry Callahan goes he runs into criminals—and kills them. He also runs into a lady painter (Sondra Locke) who produces canvases of howling Edvard Munch anguish. The artist tracks down the men who raped her and her sister a decade earlier; she shoots them in the groin, and then shoots them in the head. She takes, as it were, an eye and an ear for an eye. A small-scale death squad, Clint and Sondra uphold American civilization by killing people. Yet, gruesome as it is, the movie is often exciting. Eastwood has a talent for stiff, pulp-filmmaking violence—the lurid excitement of chases and gunfire at night. R. 4, 37, 84, 99, 106, 110, 118, 203, 228, 231, 238, 411, 416, 433, 436, 438, 451, 504, 513, 530, 532, 535, 541, 545, 547, 548, 549, 554, 567, 609, 612, 616, 639, 644, 655, 660, 666, 724, 731, 777, 789, 791, 793, 809, 815, 822, 842, 843, 873, 874, 882

★ **TERMS OF ENDEARMENT**—(2hrs. 10m., '83) This funny, emotionally intense movie about a Houston widow, Aurora (Shirley MacLaine), and her daughter, Emma (Debra Winger), doesn't have a plot in the conventional sense; it's just life moving along,

but afterwards you may be amazed by the intensity of what you've seen. As Aurora, MacLaine gives us an indelible portrait of the ego-stiffening processes of middle-age. Like so many mothers, Aurora deludes herself into thinking that everything in Emma's life would fall into place if the girl only took her advice. Emma retaliates by marrying a man (Jeff Daniels) her mother hates and moving away. The movie deals very fully with the two women's relations with men, but it always returns to their relationship with each other, a connection that reaches a peculiar rhythm of love and irritation that we may recognize from our own lives. It's a vision of normal life, yet nothing in it is clichéd or tedious—we're surprised by little shifts in emphasis, nuances of feeling that normally don't appear in American movies. Debra Winger, as the sensual Emma, is extraordinarily engaging, and Jack Nicholson gives a virtuoso supporting performance as Garrett Breedlove, a drunken former astronaut who lures the flirtatious prude Aurora out of her boring parlor. James L. Brooks adapted Larry McMurtry's novel and directs with a wonderful eye for eccentric character detail. PG. 23, 31, 60, 104, 112, 118, 205, 210, 223, 303, 411, 419, 423, 426, 450, 519, 531, 537, 541, 552, 567, 603, 616, 625, 628, 648, 664, 701, 708, 715, 719, 721, 722, 732, 746, 751, 774, 778, 782, 796, 800, 807, 811, 830, 854, 866, 878, 883

TO BE OR NOT TO BE—(1hr. 47m., '83) A pleasant but rather pointless remake of Ernst Lubitsch's 1942 comedy. Mel Brooks and Anne Bancroft, acting together for the first time, take on the roles originally played by Jack Benny and Carole Lombard, and although Bancroft, looking smashing in silver lamé, is wonderfully sexy and demonstrates ample comic style, Brooks shouts his lines in virtually every scene like a vaudeville comedian. This farce about a theater troupe in occupied Warsaw that saves itself and the Polish underground from the Nazis by impersonating SS officers shocked some people in 1942 with its insouciant humor, but at least the satirical jokes made sense as an expression of Lubitsch's ruefully civilized view. Forty-one years later, the Nazis, more horrible than Lubitsch could have known, have become standard theatrical-cinematic properties, and so this remake seems both a whimsical irrelevance and another dispensable bit of exploitation. The best moment: Brooks and Bancroft singing "Sweet Georgia Brown" in pidgin Polish. Directed by Alan Johnson, who had choreographed some of the song-and-dance numbers in Brooks's earlier movies. With Tim Matheson as the gallant Polish flyer. PG. 32, 54, 104, 105, 234, 306, 403, 407, 422, 523, 566, 617, 621, 651, 710, 732, 752, 775, 784, 792, 868, 878

UNCOMMON VALOR—(1hr. 45m., '83) Childish but undeniably stirring right-wing fantasy. A retired army colonel (Gene Hackman, and better than ever), convinced that his son is being held captive in a prison camp in Laos, organizes the boy's old Army unit into a team, leads it through the jungle to the camp, and liberates the Americans. Similar to Lieutenant Colonel Bog Gritz's actual foray into Laos (which ended in disaster), this story is a fantasy not only of liberating American war prisoners but of fighting that war over again—the right way this time—and thereby redeeming America's lost honor. The movie has the clichés of the genre, but also more heart and a more bitter edge than a rambunctious bash like *The Dirty Dozen*. Featuring an amusing "guest appearance" by boxer Randall "Tex" Cobb as a mystical druggie-biker vet who pulls himself together to fight one more time. Deftly directed by Ted Kotcheff. R. 11, 38, 406, 438, 561, 603, 616, 640, 658, 663, 664, 735, 754, 790, 878

WILD STYLE—(1hr. 22m., '83) A reporter (Patti Astor) doing a story for a downtown magazine and a graffiti artist (George "Lee" Quinones) searching for self-expression serve as the basic framework for this exuberant tour of the graffiti, rap-music, and break-dancing culture of the South Bronx. The movie, which, at its best, is a kind of ecstatic rap musical, with groups of teenagers hassling each other in codified jive, exhibits both the strengths and weaknesses of the democratic approach. Everyone in the neighborhood gets a chance to perform (and some of the break dancing is spectacular), with disastrous results for the movie's continuity and momentum. Still, it's exciting stuff. Dir. Charlie Ahearn. 38, 114, 115, 118, 205, 215, 220, 237, 411, 420, 428, 531, 567, 728, 733, 790, 804, 811

WOMAN IN FLAMES, A—(1hr. 46m., '84) In German, Eng. subtitles. A beautiful young woman leaves her husband to become a call girl and escape middle-class mores. With Gudrun Landgrebe and Mathieu Carrière. Dir. Robert Van Ackeren. 55

★ **YENTL**—(2hrs. 14m., '83) Long stretches of Barbra Streisand's ambitious first effort as a director—"a romantic drama with music"—are extraordinarily fine. Streisand and writer Jack Rosenthal have adapted Isaac Bashevis Singer's story of Eastern European *shtetl* life, "Yentl the Yeshiva Boy," with sensitivity and wit. Yentl (Streisand), a quick-witted girl who

studies the Torah and the Talmud in secret (the holy books forbidden to women), cuts her hair, dons a black suit, and sets off for a new town as "Anshel," prospective yeshiva student. She makes friends with another student, the virile Avigdor (Mandy Patinkin), who never suspects that the smooth-cheeked Anshel is anything but a boy. When Avigdor's marriage to the conventionally feminine Hadass (Amy Irving) falls through, he insists that Anshel marry her. Streisand manages this comedy of transvestitism and role reversal with amazing delicacy. Both Patinkin and Irving are superb, and the whole movie has the softly glowing look of a fable. The songs by Michel Legrand are gauzy and soft, but Streisand uses them in a new way—singing to herself through the dialogue scenes in such a way as to allow the scene to work and the song to comment on it at the same time. Cinematography by David Watkin. PG. 45, 206, 225, 423, 533, 535, 562, 567, 616, 621, 625, 648, 668, 717, 730, 756, 774, 793, 819, 857, 878

Revivals

AFRICAN QUEEN, THE—(1hr. 48m., '52) The top-notch story of a fantastic romantic adventure set in the Congo during W.W.I. Brilliantly written, directed, and acted, starring Humphrey Bogart and Katharine Hepburn. Dir. John Huston. 89

DAY AT THE RACES, A—(1hr. 51m., '37) Groucho as Dr. Hackenbush and his extremely dubious brothers as assorted lunatics, layabouts, and hangers-on torment Margaret Dumont, bewilder Esther Muir, and provide the occasion for Ivie Anderson to sing "All God's Chillun Got Rhythm." Highly recommended. Dir. Sam Wood. 10

REAR WINDOW—(1hr. 52m., '54) The Hitchcock classic about prurience, spying, and sexual fear, reissued after being held off the market for two decades. James Stewart is the photographer with the broken leg who sits at his back window spying on his neighbors across the courtyard; Grace Kelly his "too perfect" fiancée in organdy and pearls, who turns out to have a considerable taste for adventure; Thelma Ritter a smart working-class nurse; Wendell Corey a skeptical cop and Raymond Burr a pitifully human murderer. The movie's restricted-point-of-view strategy is justifiably famous; yet, on re-viewing it after many years, what's more surprising is the psychological density and coherence of the whole movie. What's happening in Stewart's life—his fear of his sexually aggressive girlfriend—is uncannily echoed, amplified, and commented on by the events across the courtyard. Screenplay by John Michael Hayes, from a story by Cornell Woolrich. PG. 16, 97, 213, 720, 887

REBECCA—(1hr. 55m., '40) Joan Fontaine is the terrified bride, Laurence Olivier the glowering lord of the manor, and Judith Anderson the evil housekeeper in this enthralling modern Gothic. Daphne Du Maurier wrote the original book, and Alfred Hitchcock directs with a characteristic blend of fear, wit, and sex. 96

RICHARD III—(2hrs. 38m., '56) Laurence Olivier enjoys himself thoroughly as the evil, humpbacked, spider of a king in this version of Shakespeare's play. His grotesque, magnetic performance is spellbinding, but unfortunately gets no competition from the rather pale supporting cast, which includes John Gielgud as the unfortunate Duke of Clarence and Claire Bloom as the Lady Anne. 39

VERTIGO—(2hrs., '58) Obsessive, morose, heavy with "themes" and symbols, this elaborate and lugubrious thriller is Hitchcock's most consciously artful work. It's not as witty or as likable as *Strangers on a Train* or *Rear Window*, but some of it is truly impassioned—a rarity in Hitchcock. James Stewart is the ex-police detective suffering from the fear of heights, and Kim Novak is the classy woman he tails and falls in love with. The sensual Novak, inept but touching, also plays Judy, the coarse-talking shopgirl the hero tries to refashion into the image of the first woman. The movie becomes a solemnly fantastic study of fetishism—the drama of a man who has to embrace craziness in order to be sexually aroused. With Barbara Bel Geddes. Screenplay by Samuel Taylor. PG. 16, 57, 88

WUTHERING HEIGHTS (1954)—(1hr. 30m.) In Spanish, Eng. subtitles. Luis Buñuel's version, made in Mexico, with Wagner's *Tristan und Isolde* on the soundtrack, is a good deal more passionate than the flossy 1939 Wyler version. Buñuel sets Emily Brontë's novel on a Mexican ranch, and the hot-blooded types fling each other around a great deal. No great psychological depths are sounded, but the cruelty is vivid, the imagery dark and obsessive. With Irasema Dilián and Jorge Mistral. At the Public Theater (See *Museums, Societies, Etc.*)

THEATER

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Performance length is approximate; phone theater for exact time.

Broadway

Previews and Openings

Monday, January 30

THE RINK—Chita Rivera and Liza Minnelli star in a musical with book by Terrence McNally, focusing on a mother who owns a roller skating rink which is in the throes of demolition and her relationship with her rebellious daughter. Music and lyrics by John Kander and Fred Ebb; directed by A. J. Antoon. Previews now prior to a 2/9 opening. Mon.-Sat. at 8, Sat. at 2, \$37.50-\$45; Wed. at 2, \$32.50-\$40. **Martin Beck Theater**, 302 W. 45th (246-6363). 2 hrs., 30 min. All major credit cards.

Now Playing

AMERICAN BUFFALO—Al Pacino stars in David Mamet's comedy-drama which was a sell-out off-Broadway in 1981 and '82. It's about three losers plotting a robbery in their usual inept manner, led by Pacino who fancies himself a big-time operator; directed by Arvin Brown. With J. J. Johnston and Bruce MacVittie. Tues.-Thurs. at 8, Sat. at 2, \$25-\$32.50; Fri. & Sat. at 8, \$27.50-\$35; thru 2/4. **Booth**, 222 W. 45th St. (239-6200). 1 hr., 50 mins. Credit cards.

BABY—Musical with book by Sybille Pearson, music by David Shire, lyrics and direction by Richard Maltby, Jr. In the cast: Beth Fowler, Martin Vidnovic, Todd Graff, Liz Callaway, James Congdon, Catherine Cox. Story concerns the impact of parenthood on three couples. Ingratiating choreography, sassy staging, and thoroughly amusing lyrics add up to a likable and ingenious show. Mon.-Sat. at 8, Sat. at 2, \$30-\$45; Wed. at 2, \$25-\$35. **Ethel Barrymore**, 243 W. 47th (239-6200). 2 hrs., 35 min. All major credit cards.

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Fisher Stevens, Elizabeth Franz, Peter Michael Goetz, Elizabeth Ward, J. Patrick Breen, Kathleen Widdoes. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can now be faulted. Mon.-Thurs. at 8, Sat. at 2, \$20-\$33; Fri. & Sat. at 8, \$25-\$35; Wed. at 2, \$15-\$28. As of 1/31, play switches to a Tues.-Sun. schedule with mats. Wed. & Sat. at 2, Sun. at 3. **Neil Simon Theater**, 250 W. 52nd St. (757-8646). 2 hrs., 40 min. All major credit cards.

LA CAGE AUX FOLLES—George Hearn and Gene Barry offer marvelous performances in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiré; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, \$37.50-\$45; Wed. at 2, \$32.50-\$40; spec. balcony seats \$10 for all perf. **Palace**, Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

CARMEN—(*La Tragedie de Carmen*) The Georges Bizet opera as adapted and directed by Peter Brook, reshaped by composer Marius Constant, playwrights Jean-Claude Carriere and Brook. This new concept uses only four singers (with rotating casts for the eight performances per week, and fifteen musicians to perform the work). Mon.-Sat. at 8:30, Wed. & Sat. at 2:30; \$10-\$40. **Vivian Beaumont**, Lincoln Center, 69th St. & Broadway (874-6770). 82 mins. (No intermission.) All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S. Eliot's *Old Possum's Book*

of *Practical Cats*, with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, \$30-\$45; Wed. at 2, \$25-\$40. **Winter Garden**, 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, \$30-\$45. **Shubert**, 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ●●

DOONESBURY—A musical adapted from Garry Trudeau's comic strip, to which he has written the book and lyrics; music by Elizabeth Swados; directed by Jacques Levy; choreography by Margo Sappington. Kate Burton, Mark Linn-Baker, and Gary Beach head the cast. Trudeau proves himself an effortlessly clever lyricist, using nicely double-edged humor. And Levy has directed deftly, resourcefully building pyramids of comic detail upon detail. Laura Dean's enchanting Boopsie almost steals the show. Tues.-Thurs. at 8, \$22.50-\$32.50; Fri. & Sat. at 8, \$25-\$35; Sat. at 2, Sun. at 3, \$20-\$30; Wed. at 2, \$18.50-\$28.50. **Biltmore**, 261 W. 47th (582-5340). 2 hrs., 20 mins. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, Sat. at 2, \$30-\$45; Wed. at 2, \$25-\$40. **Imperial**, 249 W. 45th (239-6200). 2 hrs., 45 min. All major credit cards. ●

42ND STREET—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, \$27.50-\$45; Wed. at 2, \$20-\$35. **Majestic Theater**, 247 W. 44th St. (239-6200). 2 hrs., 15 mins. All major credit cards. ●●

THE GLASS MENAGERIE—Jessica Tandy, Amanda Plummer, John Heard, and Bruce Davison in a revival of Tennessee Williams's play; directed by John Dexter. Stay tuned to Ms Tandy and you'll get enough greatness to last you a lifetime. Extremely good, too, is Heard's gentleman caller. Tues.-Thurs. at 8, \$20.50-\$29.50; Fri. & Sat. at 8, \$27-\$35; Sat. at 8, \$29.50-\$37.50; Wed. at 2, \$19.50-\$27.50; Sat. at 2 & Sun. at 3, \$24.50-\$32.50. **Eugene O'Neill Theater**, 230 W. 49th St. (246-0220). 2 hrs., 30 mins. All major credit cards.

HEARTBREAK HOUSE—Rex Harrison stars in a revival of the George Bernard Shaw play, with Rosemary Harris, Amy Irving, Philip Bosco, Dana Ivey, Stephen McHattie, Jan Miner, Bill Moor, and William Prince; directed by Anthony Page. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; all seats \$32.50 exc. Fri. & Sat. which are \$35; thru 2/5. So superior a play in a nugatory season mustn't be shunned. It's Shaw's masterwork. **Circle in the Square**, 1633 Bdway (581-0720). 2 hrs., 35 mins. All major credit cards.

IAN MCKELLEN ACTING SHAKESPEARE—A one-man show celebrating the life and times of the world's greatest playwright. McKellen has a rich instrument of a voice, a lithe, well-controlled body, and a handsome and mobile face. He has based his lively program on generous chunks from a few plays rather than snippets from many. Tues.-Thurs. at 8, Wed. at 2, \$18-\$20; Fri. & Sat. at 8, Sat. at 2, Sun. at 3, \$20-\$22.50; balcony seats \$10; thru 2/19. **Ritz Theater**, 219 W. 48th (582-4012). Major credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twigg an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, \$25-\$45; Wed. at 2, \$20-\$35; Sat. at 2, Sun. at 3, \$23-\$40. **St. James**, 246 W. 44th St. (398-0280). 2 hrs., 30 min. All major credit cards.

NIGHT, MOTHER—Marsha Norman's Pulitzer Prize-winning drama, starring Anne Pitoniak and Kathy Bates, about a mother's valiant effort to save her daughter's life after she says "I'm going to kill myself!" The play is honest, uncompromising, lucid, penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Directed by Tom Moore. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$20-\$32.50; Fri. & Sat. at 8, \$25-\$35; Wed. at 2, \$20-\$30. **Golden Theater**, 252 W. 45th (239-6200). 90 min. (no intermission). All major credit cards.

NINE—Sergio Franchi stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2*, set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Liliane Montevecchi, Eileen Barnett, Taina Elg, and Wanda Richert. Mon.-Sat. at 8, \$35-\$45; Wed. at 2, \$25-\$35; Sat. at 2, \$25-\$40. Thru 2/4. **46th St. Theater**, (221-1211). 2 hrs., 45 min. All major credit cards. ●

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Mon.-Thurs. at 8, Sat. at 2, \$22.50-\$32.50; Fri. & Sat. at 8, \$25-\$35; Wed. at 2, \$17.50-\$27.50. **Brooks Atkinson Theater**, 256 W. 47th St. (245-3430). 2 hrs., 25 mins. Credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; \$25-\$40. **Edison**, 240 W. 47th (757-7164). 2 hrs. All major credit cards. ●●

ON YOUR TOES—Galina Panova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine and Donald Saddler, with additional choreography by Peter Martins. Featured are Kitty Carlisle, George S. Irving, Lara Teeter, George de la Pena, Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$25-\$40; Fri. & Sat. at 8, \$30-\$45; Wed. at 2, \$20-\$35. **Virginia**, 252 W. 52nd (977-9370). 2 hrs., 40 min. Major credit cards.

OPEN ADMISSIONS—Shirley Lauro's play focusing on a middle-aged white teacher and her conflict with a black City College student; directed by Elinor Renfield. With Calvin Levels, Marilyn Rockefeller, Kevin Tighe, Sloan Shelton, Nan-Lynn Nelson, and Una Kim. All previews are \$10-\$22.50. After opening: Tues.-Sat. at 8, \$10-\$30; mats. Wed. & Sat. at 2, Sun. at 3, \$10-\$27.50. **Music Box**, 239 W. 45th (246-4636). 2 hrs. All major credit cards.

THE REAL THING—Jeremy Irons and Glenn Close costar in Tom Stoppard's witty and dizzily ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. Also in the cast: Christine Baransky, Kenneth Welsh, Cynthia Nixon, Peter Gallagher and Vyto Ruginis. Mon.-Sat. at 8, \$25-\$37.50; Sat. at 2, \$25-\$35; Wed. at 2, \$20-\$30. **Plymouth Theater**, 236 W. 45th (239-6200). 2 hrs. All major credit cards.

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger. Hinton Battle, Sam Wright, Hattie Winston, Barbara Montgomery, Martine Allard, and Alfonso Ribiero head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Winston, Allard, and Wright. And young Ribeiro is accomplished and attractive. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; \$27.50-\$45. **Broadhurst**, 235 W. 44th St. (239-6200). 2 hrs., 10 mins. All major credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud*, *Fugue in a Nursery*, and *Widows and Children First*, with Jonathan Hadary and Jared Martin. Mon.-Sat. at 8, Wed. & Sat. at 2; \$19.50-\$35. Philip Astor plays Arnold at the matinees. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Paul Joynt, Diane Tarleton, Susan Edwards, and Christo-

pher Collett complete the cast; directed by Peter Pope. **Helen Hayes Theater**, 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ●

ZORBA—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, based on the Kazantzakis novel; music by John Kander; lyrics by Fred Ebb. Lila Kedrova, Jeff McCarthy, Taro Meyer, Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; \$20-\$40; Wed. at 2, \$17.50-\$37.50. **Broadway Theater**, Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. All major credit cards.

Off Broadway

AND A NIGHTINGALE SANG—C. P. Taylor's intensely likable comedy concerning a petit-bourgeois family in the north of England during WW II; directed by Terry Kinney. One of the better buys in our inflationary theater. The actors, mostly from Chicago's Steppenwolf Theater, are a virtuoso ensemble. And Joan Allen is a wonder! Mon.-Sat. at 8, Wed. & Sat. at 2; \$23.50-\$27.50. **Mitzi E. Newhouse Theater**, 150 W. 65th in the Vivian Beaumont Theater Building (799-9100).

BECKETT'S PLAYS—*Ohio Impromptu*, *Catastrope*, and *What Where*, featuring Alvin Epstein; directed by Alan Schneider. Tues.-Sat. at 8, Sun. at 7, Sat. at 2:30, Sun. at 3. **Harold Clurman Theater**, 412 W. 42nd (594-2370).

CLEAN SWEEP—Joel Gross's comedy about the real world of a rich young soap-opera writer, his Costa Rican cleaning girl, his flamboyant ex-wife, and his philandering brother; directed by Brian Hurley. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; \$15; 2/10-3/18. **Perry St. Theater**, 31 Perry St. (279-4200).

DO LORD REMEMBER ME—James de Jongh's great play, a proud testimonial to the black and human spirit, based on verbatim interviews with former slaves in 1936; directed by Reggie Life. Wed.-Sat. at 8, Sat. at 2, Sun. at 3; \$15-\$18; thru 2/19. **American Place Theater**, 111 W. 46th St. (247-0393).

FABLES FOR FRIENDS—Mark O'Donnell's play which challenges friendships as one goes from childhood to adulthood; with Laura Hughes, Paul McCrane, Tim Daly, Deborah Coles; directed by Douglas Hughes. Tues.-Fri. at 8 (Sat. at 7 & 10, Sun. at 3 & 7); from 2/1. **Playwrights Horizons**, 416 W. 42nd St. (279-4200).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; \$16-\$20. **Sullivan St. Playhouse**, 181 Sullivan (674-3838). ●●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author; with Kathy Baker and Will Patton. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; \$20-\$22.50. **A Circle Repertory production**. **Douglas Fairbanks Theater**, 432 W. 42nd (239-4321).

GETTING ALONG FAMOUSLY—Michael Jacobs's comedy about a novelist who decides to become a serious writer to the dismay of his family and friends; directed by Joan Darling. With Tom Aldredge, Beverly Nero, Edward Power, and Ted Flicker. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; \$10, \$12; thru 2/19. **Hudson Guild**, 441 W. 26th (760-9810).

THE HUMAN COMEDY—Musical based on the book and film by William Saroyan, with music by Galt MacDermot, book by William Daumaresq; soundly directed by Wilford Leach. Play is inventively orchestrated by MacDermot, and handsomely played by a dozen knowing musicians. And there's very nice work from Rex Smith, Mary Elizabeth Mastantonio, Don Kehr, Gordon Connell, and Bonnie Koloc. Tues.-Sun. at 8, Sat. & Sun. at 3; \$15-\$18; thru 3/4. **Public/Anspacher**, 425 Lafayette St. (598-7150).

THE KILLING OF SISTER GEORGE—Revival of Frank Marcus's black comedy, starring Aileen O'Kelly and Tandy Cronyn; directed by Allen Belknap. Story concerns the private life of a popular English radio soap-opera star. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; \$18-\$22; thru 3/11. **Roundabout/Susan Bloch Theater**, 307 W. 26th (242-7800).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. Tues.-Thurs. at 8, \$25-\$30; Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30, \$27.50-\$32.50. **Orpheum**, 126 Second Ave. (239-6200). ●●

MADMOISELLE—Sylvia Davis and Nick Demetrius in Arthur Whitney's play about a down-on-his-luck hustler who becomes involved with an eccentric old French lady; directed by Cliff Goodwin. Wed.-Sat. at 8, Sat. at 2, Sun. at 3; \$10; from 2/4. **South St. Theater**, 424 W. 42nd (279-4200).

THE MASSES ARE ASSES—Pedro Pietto's play about an eccentric New York couple (Ivonne Coll and Alex Colon); directed by Alba Oms. Wed.-Fri. at 7:30 (in English); Sat. & Sun. at 2:30 & 7:30 (in Spanish); \$7. **47th St. Theater**, 304 W. 47th (354-1293).

OLD TIMES—Jane Alexander, Anthony Hopkins, and Marsha Mason star in a revival of Harold Pinter's three-character play of reminiscence and betrayal; directed by Kenneth Frankel. Tues.-Sat. at 8, Wed. Sat., & Sun. at 2; \$24-\$28; thru 3/4. **Roundabout/Stage One**, 333 W. 23rd (242-7800).

PAINTING CHURCHES—Tina Howe's play starring George N. Martin, Elizabeth McGovern, and Marian Seldes, directed by Carole Rothman, moves up to off-Broadway after a very successful run downtown. It's about an aristocratic family (the Churches) preparing to move out of its Boston home. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3; \$17.50-\$24.50. **Lamb's Theater**, 130 W. 44th (997-1780).

ROCKABY—Billie Whitelaw stars in three one-act plays by Samuel Beckett: *Rockaby*, *Footfalls*, and *A Nut*; directed by Alan Schneider. Tues.-Sat. at 8, Sat. at 2:30, Sun. at 3 & 7; \$18-\$20; from 2/9. **Actors and Directors**, 412 W. 42nd (594-2826).

SERENADING LOUIE—Lanford Wilson's play about two couples in their 30s who have been friends since college; directed by John Tillingier. With Lindsay Crouse, Jimmie Ray Weeks, Peter Weller, and Dianne Wiest. Tues.-Sun. at 8; \$14; thru 2/19. **Public/Other Stage**, 425 Lafayette St. (598-7150).

TRUE WEST—Dennis Quaid and Randy Quaid co-star in Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; \$18-\$20. **Cherry Lane Theater**, 38 Commerce St. (989-2020). ●

Theater Companies

AMAS REPERTORY—*Sing Me Sunshine*, a musical by Johnny Brandon, Robert Richardson, based on *Peg O' My Heart* (by J. Hartley Manners). Thurs.-Sun.; 2/9-3/4. **Theater**, 1 E. 104th (369-8000).

AMERICAN THEATER OF ACTORS—Henderson Forsythe stars in James Jennings's play, *My Father's House*, about the return home to a Kansas farmhouse of a youth absent for five years; directed by Ed Sevakian. Tues.-Sun. at 8, Sat. & Sun. at 3; \$10. **Theater**, 314 W. 54th (581-3044).

APPLE CORPS THEATER—Agatha Christie's *Verdict*, directed by Tom Carroll. Thurs.-Sat. at 8, Sat. & Sun. at 3; \$8; 2/2-26. **Theater**, 601 W. 51st (664-0027).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed.-Fri. at 8:30, Sat. at 8:30 & 11; \$7.50-\$10. **Theater**, 351 E. 74th (772-8707).

CIRCLE REP—Timothy Mason's *Levitaton*, about a youth's return to his midwest home to resolve his feelings about commitment, separation, and death; directed by B. Rodney Marriott. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; \$20-\$22.50; 2/1-3/11. **Theater**, 99 Seventh Ave. So. (924-7100).

EQUITY LIBRARY THEATRE—James Thurber's *A Thurber Carnival*, consisting of several sketches of modern American life. Tues.-Sun. at 8, Sat. & Sun. at 2:30; 2/9-26. **Theater**, 310 Riverside Drive (663-2028).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; \$6-\$7.50. **Theater**, 2 Bond St. (473-1472).

4TH WALL REPERTORY—Comedy revue, political satire and improvisation. Thurs. & Sun. at 7:30, Fri. at 8; \$4; Sat. at 8, \$6. **Truck and Warehouse**, 79 E. 4th (254-5060).

HERITAGE THEATRE—J. B. Priestley's *Dangerous Corner*, a psychological morality drama; directed by Thomas Luce Summa. 1/30-2/5; evenings at 8, Sun. at 3. **National Arts Club**, 15 Gramercy Park South (679-7575).

JEAN COCTEAU REPERTORY—George Farquhar's *The Beaux' Stratagem*, about two city rogues who barnstorm the country in search of wealth and women; thru 3/1. Shakespeare's *King John*, about a weak and treacherous king; thru 3/4. Tickets are \$8.50. Call theater for specifics. **Jean Cocteau Theater**, 330 Bowery (677-0060).

THE LIVING THEATRE—Julian Beck and Judith Malina and their experimental troupe present *The Archaeology of Sleep*, *The Yellow Methusalem*, and *The One and the Many*, in repertory. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; \$20 & \$25; thru 2/26. **Joyce Theater**, 175 Eighth Ave. (242-0800).

LA MAMA E.T.C.—Ping Chong's *A Race*, multi-media trip into other realms, performed by 22 dancers, singers, and actors. Evenings at 7:30, Sun. mats. at 3; \$8-\$10; 2/11-3/3. **Theater**, 74A E. 4th St. (222-8718).

MANHATTAN PUNCH LINE—Richard Brinsley Sheridan's *The Rivals*, a satire on the manners and mores of 18th-century English life; directed by Tom Costello. Tues.-Sat. at 8, Sat. & Sun. at 3; \$8; 2/6-26. **Lion Theater**, 422 W. 42nd St. (279-4200).

MANHATTAN THEATRE CLUB—Downstairs: Franz Xavier Kroetz's *Mensch Meier*, story of a blue collar couple and their fifteen-year-old son and their everyday lives; directed by Jacques Levy. Tues.-Sun. at 8, Sat. & Sun. at 2:30; \$22-\$24; 2/7-3/18. **Theater**, 321 E. 73rd (472-0600).

THE MIRROR THEATRE—Susan Glaspell's *Inheritors* alternates in repertory with Clifford Odets's *Paradise Lost*; both directed by John Strasberg. The company features Geraldine Page, Mason Adams, Maxwell Caulfield, and Juliet Mills. Phone for schedule. **Theater at St. Peter's**, Lexington at 54th (944-9300).

NEGRO ENSEMBLE COMPANY—Velina Houston's *American Dreams*, about a soldier returning home after World War II; directed by Sam Barton; with Ron August, Walter Allen Bennett Jr., Reuben Green, Nancy Hamada, Janet League. Mon.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 3 & 7; \$12-\$17; thru 2/19. **Theatre Four**, 424 W. 55th (246-8545).

PLAYWRIGHTS HORIZONS—Mark O'Donnell's comedy, *Fables for Friends*, depicts a friendship from childhood to middle age; directed by Douglas Hughes. From 2/1. Call theater for specifics. **Studio Theater**, 416 W. 42nd (564-1235).

PRODUCTION COMPANY—Robin Swicord's *Criminal Minds*, a comedy set in the miniature golf course of a deserted Florida resort where two escaped convicts and a young woman plan a "perfect crime;" directed by David Trainer. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 2 & 7; \$15; thru 2/12. **Production Company**, 15 W. 28th St. (686-1470).

RAVEN PRODUCTION COMPANY—Maxim Mazumdar plays the title role in Shakespeare's *King Lear*. Wed.-Mon. at 8, Sun. at 3; \$8, \$10; thru 2/5. **Park Royale Theater**, 23 W. 73rd (724-2800).

RIDICULOUS THEATRICAL COMPANY—*Galas*, a modern tragedy, written and directed by, and starring Charles Ludlam, is about Maria Magdalena Galas, the greatest singing actress of the 20th century. Wed., Thurs., Fri., & Sun. at 8; Sat. at 7 & 10; \$17. **Theater**, One Sheridan Sq. (691-2271).

SOHO REP—Stewart Parker's *Catchpenny Twist*, with music by Shaun Davey and lyrics by Stewart Parker, about two Belfast songwriters and their singer girlfriend; directed by Peter Byrne. Thurs. & Fri. at 8; Sat. at 6 & 9:30; Sun. at 4; \$8; thru 2/19. **Soho Rep**, 19 Mercer St. (925-2588).

WEST SIDE REPERTORY—Oscar Wilde's *The Importance of Being Earnest*, directed by Andres Castro. Fri.-Sun. at 8, Sun. at 3; thru 3/4. \$6. **Westside Theater**, 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ACROSS THE POND—George Joshua's play about the plight of several G.I.s stationed in the Philippines during the Viet Nam War; directed by Randy Frazier. Thurs.-Sat. at 7:30, Sun. at 4; \$6; 2/2-26. **18th St. Playhouse**, 145 W. 18th St. (783-2954).

ADAM'S PRIME RIB AT WORK—Eccentric Circles Theatre presents 14 premieres of one-act plays written and directed by women in a festival running Sun.-Wed. at 7:30; \$8; in single and double bills; thru 2/29. Phone theater for details. **18th St. Playhouse**, 145 W. 18th St. (564-3798).

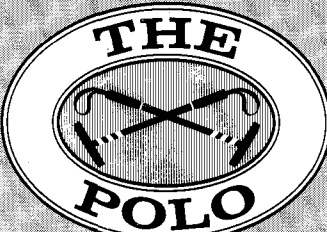
ALL SHE CARES ABOUT IS THE YANKEES—John Ford Noonan's comedy about a woman suffering from agoraphobia and her way of dealing with it; directed by Gary Swanson. Fri. at 8, Sat. at 7 & 10, Sun. at 3; \$8; from 2/3. **American Kaleidoscope**, 5 W. 63rd (724-2080).

THE ASSISTANT WARDEN—A MURDER OF MANNERS—Bruce Pribram's play about a small experimental prison whose inmates have had their memories erased; directed by Richard Lichte. Call for details. \$6; thru 2/5. **American Renaissance**, 112 Charleton St. (581-6470).

BALL—Musical set at an embassy ball before the beginning of WWI; by John Jiler & Richard Vitzthum; directed by Daniel Wilson. Tues.-Sat. at 8; \$10. **Greene St. Theater**, 101 Greene St. (925-2415).

THE BARBER OF SEVILLE—The play—not the opera!—first of Beaumarchais's comic trilogy that spawned the Figaro operas; directed by Jerry Roth. Thurs.-Sun. at 8; \$6; thru 2/5. **Classic Theatre**, 114 W. 14th St. (242-3900).

BECOMING GARCIA—Tato Laviera's comedy about a three-generation Puerto Rican family who live on the lower East Side; directed by Esteban Vega. Thurs.-Sun. at 7:30, Sun. at 3; \$5; 2/2-19. **Henry St. Settlement**, 466 Grand St. (598-0400).

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THEATER

THE BEDSITTING ROOM—British comedy by John Antrobus and Spike Milligan dealing with post-nuclear holocaust life. Wed.-Sun. at 8; \$6; thru 2/4. Inroads, 150 Mercer St. (226-6622).

BITTERSUITE—Musical by Mike Champagne and Elliot Weiss, about the eighties celebrated through music and lyrics; directed by Burt Michaels. Wed.-Sat. at 8. Sun. at 3; \$8; thru 2/12. Quaiqh (in the Hotel Diplomat), 108 W. 43rd (221-9088).

LA BREA TARPITS—Alan Gross's comedy of love and divorce; directed by Stephen Zuckerman; with Roxanne Hart and Peter Riegert. Wed.-Sat. at 8. Sun. at 3 & 7:30; \$18; thru 2/5. WPA Theater, 138 Fifth Ave. (206-0523).

CECILE—Or the School for Fathers. Jean Anouilh's comedy (one-acter, one hour long). Free admission; Mon.-Fri. at 12:15 p.m. thru 2/3; free coffee (bring your lunch). Quaiqh's Lunchtime Theater, mezzanine, in the Diplomat Hotel, 108 W. 43rd (221-9088).

CRUSH—Poty Oliveira's comedy about an East Village hustler and the four women who fall for him; directed by Allen Frame. Thurs.-Sun. at 8; thru 2/12. New Vic Theater, 219 Second Ave. (580-3713).

DINAH, QUEEN OF BLUES—Musical by Ernest McCarty and Sasha Dalton celebrating the singer Dinah Washington; directed by Woodie King, Jr. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. Westside Arts, 407 W. 43rd (541-8394).

DR. SELAVY'S MAGIC THEATRE—Music-theatre work by Stanley Silverman, directed by Richard Foreman, lyrics by Tom Hendry, presenting the modern world as a madhouse. Tues.-Thurs. at 8. Wed. at 2, Fri. & Sat. at 7 & 10; \$15-\$20; thru 2/18. St. Clement's, 423 W. 46th (265-4375).

DOUBLE BILL—The Choice of Life and Death and Gay Invisibility, written and directed by William Derringer. Fri. & Sat. at 8; \$5; 2/3-11. P.S.W. Studios, 243 W. 55th (LT1-6470).

FLESH, FLASH & FRANK HARRIS—Paul Stephen Lim's drama based on the life of Frank Harris; directed by Judith Joseph. Sun. at 3 & 7:30; Wed., Thurs., Fri., Sat. & Mon. at 8; \$10, \$12. Shelter West, upstairs, 189 Second Ave. (673-6341).

FREEDOM DAYS—Steve Friedman's saga of the Civil Rights movement; directed by Denny Partridge; with Bruce Butler, Joan Rosenfelds, Steve Friedman, and Peggy Pettitt. Thurs.-Sat. at 8, Sun. at 3; \$5 & \$8; from 2/2. Washington Square Church, 135 West Fourth St. (664-8933).

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM—Revival of the Tony Award-winning musical comedy, with book by Burt Shevelove and Larry Gelbart, music and lyrics by Stephen Sondheim; directed by Walter Bobbie. Wed.-Sat. at 8, Sat. & Sun. at 3; \$8-10; thru 2/5. St. Bart's Playhouse, 109 E. 50th (751-1616).

LA FAMILIA DE JUSTO MALGENIO—(Justo Malgenio's Family). A comedy by Isabel Cuchi Coll; directed by Sonny Falu. Fri. & Sat. at 8, Sun. at 7; \$5; thru 2/5. IATI, 9 E. 16th St. (242-9861).

GIMME SHELTER—Revival of Barrie Keefe's play depicting the gradual ascent of young working-class rebels into the lower middle classes. Thurs.-Sat. at 8, Sun. at 7; \$5-\$7.50; 2/2-19. Theater 22, 54 W. 22nd St., 2nd floor (519-2799).

GREEK FIRE—Roderick Mason Faber's drama takes place during the seven years of the recent dictatorship in Greece and is about a husband and wife who are prisoners in exile on a remote Greek island. Thurs.-Sun. at 8; thru 2/5. Theater for the New City, 162 Second Ave. (254-1109).

HARD TO BE A JEW—Sholom Aleichem's Yiddish play with music, directed by Israel Beker. Sat. at 8, Sun. at 2 & 5:30; \$8-\$12. Folksbiene, 123 E. 55th (755-2231).

HE WHO GETS SLAPPED—Revival of Leonid Andreyev's play describing backstage intrigue of a small French circus; directed by Harold Baldridge. Tues.-Sat. at 8, Sun. at 4:30; 6; thru 2/11. TNCT, 420 W. 42nd (279-4200).

HIM/HER/US—(Two People Trying to Live Together). Play without dialogue showing Tony Lopresti and Annie Scavo taking a look at today's relationships, in a 45-minute one-act play. Thurs. & Fri. at 8, Sat. at 7 & 10; \$6; thru 2/11. Manhattan Center Stage, 704 Broadway (533-0326).

THE HOLY TERRORS—Les Enfants Terribles. Jean Cocteau's story of an orphan brother and sister who create a potent world of games; directed by David Kronick. Wed.-Sun. at 8; \$8; thru 2/5. The Ohio Theater, 59 Greene St. (219-2450).

HOORAY FOR WHAT—Medicine Show in a revival of the 1937 musical by Harold Arlen, E.Y. Harburg, Howard Lindsay, and Russel Crouse. Thurs.-Sat. at 8, Sun. at 3; \$6-\$8; thru 2/5. Medicine Show, 6 W. 18th (255-4991).

THE IMPORTANCE OF BEING ERNEST—Oscar Wilde's comedy; directed by Gene Young. 2/2-4 at 8, 2/5 at 3; \$8. Irish Arts Center, 553 W. 51st (543-7816).

JUDITH—Michael Sawyer's play about a young girl and how she copes with all the odds against her; directed by Robert Vogel. Wed.-Sat. at 8, Sun. at 7; \$7; thru 3/15. Theater Eleven, 16 W. 22nd (475-4975).

KAREER SUICIDE—A Frothy Backstage Musical: Steven Holt's play about show business on heaven and earth, with Crystal Field, and the pop-rock group Stephen Holt and the Boys. Thurs.-Sun. at 10; \$4; thru 2/5. Theater for the New City, 162 Second Ave. (254-1109).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who has a dream of becoming a pop singer; directed by Grenold. Fri. at 8, Sat. at 2 & 8, Sun. at 2 & 5; \$13-\$18. Heckscher Theater, 1230 Fifth Ave. (534-2804).

MOTTEL, THE CANTOR'S SON—Moscow Directors' Theater presents Sholom Aleichem's tale in musical adaptation with traditional folk songs and dances, about a boy and his family who survive against all odds in a Ukrainian shtetl; directed by Henry Gabay. \$8-\$16; thru 2/19. Educational Alliance, 197 E. Broadway (724-9957).

MRS. WARREN'S PROFESSION—George Bernard Shaw's feminist comedy stars Martha Schlamme in the title role as a woman grown rich as the proprietress of a chain of brothels; directed by Neal Weaver. Thurs.-Sat. at 8, Sun. at 3; \$8; thru 2/12. Meat and Potatoes, 306 W. 38th St., 4th floor (564-3293).

THE NINTH STEP—Tom Ziegler's play about an alcoholic trying to repair the damage drinking has done to her family; directed by Roderick Cook. Thurs.-Sat. at 8, Sun. at 3 & 8; \$8; 2/2-26. Riverwest Theater, 155 Bank St. (243-0259).

NORTH ATLANTIC—Jim Strahs's play about people in uniform who serve in the cause of peace; directed by Elizabeth LeCompte. Fri. & Sun. at 8, Sat. at 7:30 & 10; \$8; presented by the Wooster Group. Performing Garage, 33 Wooster St. (966-3651).

THE NUNSENSE STORY—Musical comedy, with lyrics and music by Dan Goggin, book by Steve Hayes, about a group of nuns and priests who are raising money to save their Hoboken church. Tues.-Sat. at 8; \$10. The Duplex, 55 Grove St. (255-5438).

ONE MILLION A.D. ANOTHER TIME ANOTHER EDEN—A. R. Bell's play, directed by Steven Baker. Thurs.-Sun. at 8; \$5. Dramatis Personae, 25 E. 4th St. (468-8285).

OPEN END—Concert revue with pianist/humorist Eugene Seaman and guests. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; \$20. 34th St. Theater (Downstairs at the Empire State Bldg.), 5th & 34th (595-0351).

PROUD—Glynn Turman stars in a story of man's willingness to make a commitment to something larger than himself; written and directed by C. Bernard Jackson. 2/3-5 at 7:30; \$5. Henry St. Settlement, 466 Grand St. (598-0400).

REHEARSING—A tragi-comedy by Mario Pena, in English, about three problem-ridden men who prepare for a play unlikely ever to be performed; directed by Delfor Peralta. Thurs.-Sat. at 8, Sun. at 4; \$7; thru 2/11. Beekman, 2nd Floor 314 W. 54th (362-9747).

SARITA—Maria Irene Fornes's musical about a woman torn between her love for an evangelist and a Latin outcast, with Leon Odenz's Afro-Caribbean music in the style of the 40s. \$10, \$12. INTAR, 420 W. 42nd (279-4200).

SERIOUS BIZNESS—Comedy revue written by Jennifer Allen, David Babcock, Winnie Holzman, and Don Perman; directed by Phyllis Newman; starring Jill Larson, Nealla Spano, David Babcock, and Don Perman. Fri. & Sat. at 8 & 10:30; \$12-\$16. O'Neal's, 147 W. 43rd (764-6200).

A TRUNK FULL OF MEMORIES—Ward Morehouse's play about an acutely troubled family living in Savannah; directed by Lise Lieptmann. Thurs.-Sat. at 8, Sun. at 3; \$5; thru 2/5. Our Studios, 147 W. 24th (807-8464).

UNCOMMON HOLIDAYS—John Crabtree's trilogy of love seen from different angles; directed by Arnold Willins. Call theater for details. Thru 2/12. Actors Outlet, 120 W. 28th St. (736-7253).

UNDER HEAVEN'S EYE—Olivia Williams and Cynthia Martells in J. E. Franklin's drama about a woman determined to discover that her roots are more distinguished than they appear; directed by Thelma Carter. Thurs., Fri., Sat. & Mon. at 8; Sat. & Sun. at 3; 2/2-27. Theater of the Open Eye, 316 E. 88th (534-6909).

NEW YORK TICKET SERVICE

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Galleries

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CHRISTIAN BERARD—Portraits, thru 2/4. Iolas-Jackson, 52 E. 57th (755-6778).

ELLA BERGMANN (1896-1971)—Constructivist inspired drawings and collages from the teens and 20's, thru 2/25. Zabriskie, 724 Fifth (307-7430).

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AUGUSTE BROUET—Trades people, gypsies, factories of Paris in graphics, thru 3/10. Summers, 50 W. 57th (541-8334).

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GREGORIO CUARTAS—Peaceful, solemn landscapes and still life, thru 3/3. Heidenberg, 50 W. 57th (586-3808).

EMLEN ETTING—Still lifes, sunscapes, abstractions, from the past 50 years, thru 2/4. Midtown, 11 E. 57th (758-1900).

JOHN HARDY—"Diver Series-The Edge," thru 2/4. Armstrong, 50 W. 57th (582-8581).

GRACE HARTIGAN—Great queens and empresses in oils, thru 2/4. Gruenbaum, 38 E. 57th (838-8245). Mon.-Sat. 9:30-5:30.

FRANCOIS HOUTIN—Imaginative renderings of trees, formal gardens in drawings and prints, thru 2/29. Fitch-Febvre, 5 E. 57th (688-8522).

KANDINSKY—Paintings, drawings and gouaches from the Russian and German years, thru 2/11. del Rei, 41 E. 57th (688-1843).

SHOKO KINGETSU—Diaphanous acrylics and rice paper collage, 1/31-2/18. Viridian, 52 W. 57th (245-2882).

DIANA KURZ—Figures in narrative settings, still life drawings/Prints by Dali, Francis, Jenkins, Rivers, Segal. 2/3-27. Rosenberg, 20 W. 57th (757-2700).

WINIFRED LUTZ—Handmade paper and wood sculpture, thru 2/4. Pearl, 38 E. 57th (838-6310).

RODGER MACK—Sculpture/20th-century American painting. 2/4-29. Deutsch, 20 W. 57th (765-4722).

RONALD MARKMAN/DONALD SANDSTROM—Intense madcap fantasies in 3-D paintings/Rural America in aluminum wall sculpture. Thru 2/2. Dintenfass, 50 W. 57th (581-2268).

AGNES MARTIN—Six foot square canvases of grey on grey grids, thru 2/11. Pace, 32 E. 57th (421-3292).

CRAIG MCPHERSON—Views of Manhattan from the studio, thru 2/9. Sachs, 29 W. 57th (421-8686).

RICHARD MERKIN—"New Broadways," recent paintings and pastels, 2/4-3/1. Dintenfass, 50 W. 57th (581-2268).

FRANK METZ—Maine coastline and the Long Island salt marshes, thru 2/4. Haber Theodore, 24 W. 57th (541-9393).

REE MORTON/BETTY WOODMAN—"Celestial" paintings and related drawings from the mid-70's/Low fire glazed earthenware vases. Thru 2/4. Protetch, 37 W. 57th (838-7436).

CHARLES MOSER—The U.S. countryside, 2/1-25. Findlay, 41 E. 57th (486-7660).

NINA POSNANSKY—Painterly acrylics of flowers, musicians, cityscapes, thru 2/11. Gallery 84, 30 W. 57th (581-6000).

BRUCE ROBBINS—New work, thru 2/4. Blum-Helman, 20 W. 57th (245-2888).

LUCAS SAMARAS—New bronze sculptures and drawings, thru 2/11/Recent Polaroid photos, thru 2/11/Pastels from 1957 to the present, thru 2/17. Pace,

32 E. 57th (421-3292)/Pace/MacGill, 11 E. 57th (759-7999).

F.L. SCHRODER—Abstract wall sculpture using welded aluminum track, thru 2/18. French, 41 W. 57th (308-6440).

LEON POLK SMITH—Constellations from 1967 to 1974, thru 2/25. Washburn, 42 E. 57th (753-0546).

FRANK STELLA—Selected prints, thru 2/18. Heesy, 50 W. 57th (942-0521).

EILEEN RAUCHER SUTTON—Large watercolors, some of transparent flowers, thru 2/4. Phoenix, 30 W. 57th (245-5095).

DIANE TOWNSEND—Paintings, 1/31-2/29. Tatistcheff, 50 W. 57th (664-0907).

Madison Avenue and Vicinity

MILTON AVERY—Large canvases from 1958 to 1963 including "Chariot Race," 1933, thru 2/1. Borgenicht, 724 Fifth (247-2111).

HANNA BRENKEN—Landscapes, 2/1-25. Ericson, 23 E. 74th (737-6155).

MAUREEN CONNOR—Concrete over fabric and celastic sculpture plus pastels, thru 2/25. Acquavella, 18 E. 79th (734-6300).

ROBERT CUMMING—Drawings and photos, thru 2/4. Castelli, 4 E. 77th (288-3202).

ALESSANDRO DURINI DI MONZA/CHRISTOPHER MAKOS—Photos/Recent portraits. Thru 2/5. Taghina-Milani, 1080 Madison (570-6173).

OTTO DIX—Satirical drawings, watercolors, and paintings by this German expressionist, thru 2/28. Sabarsky, 987 Madison (628-6281).

FRIEDL DZUBAS—Selected oils from the early to mid-60s, thru 2/9. Elkon, 1063 Madison (535-3940).

FRED FAUDIE—Desert scenes and figures in landscape, 2/1-29. Hamilton, 19 E. 71st (744-8976).

HIROSHIGE (1797-1858)—"Famous Places in the 60-Odd Provinces," a complete series of 69 prints, thru 2/18. Ronin, 605 Madison (688-0188).

VERA KLEMENT—Lyrical color abstractions, thru 2/11. CDS, 13 E. 75th (772-9555).

FERNAND LEGER—Watercolors, 1934, from the Sara and Gerald Murphy Collection, thru 2/11. Davidson, 43 E. 78th (734-6702).

BRUNO LUCCHESI—Bronze sculpture and terra cotta reliefs, thru 2/9. Forum, 1018 Madison (772-7666).

JOAN MIRO—Selected aquatint etchings, thru 2/25. Rolly-Michaux, 943 Madison (535-1460).

ALICE NEEL—Portraits from 1930 to 1983, 1/31-2/25. Miller, 724 Fifth (246-1625).

GUNTER NOLTE/FRED RISKIN—Combining sculpture and drawing/Photo narrative of John F. Kennedy's assassination. 1/31-2/25. Urdang, 23 E. 74th (288-7004).

REINHOLD—Recent sculpture, thru 2/11. Lefebvre, 47 E. 77th (744-3384).

YVES SAINT LAURENT—Theatrical costume designs, thru 2/10. Cultural Services, 972 Fifth (570-4400). Mon.-Fri. 9-5.

LUCAS SAMARAS—Pastels from 1957 to the present, thru 2/17. Wildenstein, 19 E. 64th (879-0500).

DAVID SMITH—Drawings for sculpture, thru 2/25. Hoffeld, 1020 Madison (734-5505). Mon.-Fri. 9:30-5:30, Sat. 10-5:30.

GERD WINNER—The urban environment in screen-prints, thru 2/25. Goethe House, 1014 Fifth (744-8310).

MARGUERITE ZORACH—Paintings at home and abroad, thru 2/4. Kraushaar, 724 Fifth (307-5730).

SoHo

LEDA ARENSBERG—Collage constructions, 1/31-2/19. Pleiades, 164 Mercer (226-9093).

NOAH BAEN—Political banners, works on paper, paintings, thru 2/4. 55 Mercer (226-8513).

BRUCE BOICE—Abstractions, 2/4-25. Weber, 142 Greene (966-6115).

GREGORY BOTTS—New works, thru 2/11. Manhattan Art, 81 Greene (219-2007).

DAVID BUDD—Twelve "earthly abstractions," 2/2-25. Hutchinson, 138 Greene (966-3066).

LYNN CURLEE—Characters from Wagner's operas, 2/1-27. Henocho, 80 Wooster (966-0303).

DAVID DALESSANDRO—Still life in clear shapes and bright colors, thru 2/8. Bowery, 121 Wooster (226-9543).

JIM DINE—Pop paintings from the early '60s plus drawings, thru 2/4. Sonnabend, 420 W. Broadway (966-6160).

HERVE DI ROSA—Expressionist pieces, thru 2/11. Shafrazi, 163 Mercer (925-8732).

BERENICE D'VORZON/BRENDA HOROWITZ—Experimental abstractions based on aerial views/Detailed compositions taken from nature. Thru 2/19. Arbitrage, 99 Spring (334-9755). Thurs.-Sun. noon-5.

FRANK FAULKNER/EDWARD LARSON—New textured abstractions/Quilts and carvings. Thru 2/4. Knowlton, 153 Mercer (431-8808).

JOE GIORDANO—Large scale still lifes placed before a brick wall, thru 2/8. Blue Mountain, 121 Wooster (226-9402).

LEON GOLUB—"Riots" and "White Squads" in paint, thru 2/25. Caldwell, 383 W. Broadway (966-6500).

GARY HALL—Paintings, 2/2-25. Concord, 451 Broome (925-2994).

GEORGE HOFMANN—New paintings, thru 2/11. Rosenberg, 115 Wooster (431-4838).

LEN JENSEL/ARCHIE RAND—Color photos of an arboretum/Recent paintings. Thru 2/4. Manes, 177 Prince (505-5722).

MIKE KELLEY—Paintings, objects, drawings, thru 2/18. Metro Pictures, 150 Greene (925-8335).

KOMAR & MELAMID—Russian socialist realism using classic styles with satiric implications, thru 2/11. Feldman, 31 Mercer (226-3232).

DENNIS OPPENHEIM—Recent museum projects and drawings, 2/4-25. Sander, 51 Greene (219-2200).

FRANK OWEN—Incised linear structures on cast paint surfaces, thru 2/8. Hoffman, 429 W. Broadway (966-6676).

RICHARD SABA—Paintings, 2/4-3/7. Milliken, 98 Prince (966-7800).

GREGG SMITH—Drawings and paintings/"Small works" by many. 2/1-25. Semaphore, 462 W. Broadway (228-7990).

ERMA MARTIN YOST—Fabric patchwork and oils combined, 1/31-2/19. Noho, 168 Mercer (219-2210).

LAURA YOUNG—Fairy-tales in collage and paint on paper/Drawings by members. Thru 2/19. Atlantic, 458 W. Broadway (228-0944).

Other

KATE AUGENBLICK—Large gestural abstractions in full color, thru 2/5. M-13, 440 A E. 9th (505-9016).

ELLIOTT BANFIELD—150 drawings, some done for N.Y. Times, Harper's, thru 2/18. Gotham Book Mart, 41 W. 47th (719-4448).

DOMENICO BIANCHI—Paintings from Rome, thru 2/27. Salvatore ala, 32 W. 20th (675-3267).

ABBOT BURNS—Dreamy abstractions, thru 2/16. Greenwald, 181 Mott (219-1642).

CHUCK CONNELLY—Expressionistic oils with foreboding, ironic themes, thru 2/4. DiFelice, 295 Lafayette (334-8192).

CHRISTOF KOHLHOFER—New work, thru 2/11. Protetch McNeil, 214 Lafayette (226-8957).

ROBERT OHNIGIAN/LEONARD STOKES—Two collagists, thru 2/4. Cordier & Ekstrom, 417 E. 75th (988-8857).

PICASSO—"The Last Decade" including over 60 paintings, 60 drawings, and 70 prints, thru 3/10. Grey, NYU, 33 Washington Place (598-7603).

HELEN PACK SHIPMAN—Works/U.S. intervention in Central America by Carvalho, Nenner, Parra, Spero, thru 2/5. Seguy, 61 W. 62nd (265-3314).

PAMELA WYE—Huge faces and bodies dominating abbreviated landscapes, thru 2/12. Sharpe, 328 E. 11th (777-4622).

GROUP SHOWS

57th Street

DENAGY—29 W. 57th (421-3780). Abstraction now by Lasker, Nozkowski, Stephan, paintings by Good-nough, thru 2/1.

GALERIA JOAN PRATS—29 W. 57th (486-6770). Graphics by Bacon, Tapes, Zuniga, thru 2/3.

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ART

GALERIE ST. ETIENNE—24 W.57th (245-6734). Early expressionist masters including Klimt's "The Battle of Life," thru 2/18.

GETTLER/PALL/SAPER—50 W. 57th (581-2724). Prints and drawings by Bartlett, Chase, Fischl, Graves, Jaudon, Levine, Sultan, Zakanitch, thru 2/25.

KENNEDY—40 W.57th (541-9600). 19th-century American historical engravings and lithos, 2/1-25.

OSCARSSON HOOD—41 W. 57th (750-8640). Paintings with Bess, Kahn, Muller, Nozkowski, thru 2/4.

WUNDERLICH—41 E. 57th (838-2555). Historical prints featuring New York City from the late 18th through the mid 20th-century, thru 2/29.

Madison Avenue and Vicinity

ACA—21 E.67th (628-2440). Avery, Benton, Potthast, Sloan plus American contemporaries, thru 2/27.

FACADE—741 Madison (744-4997). 19th-century French architectural drawings with bronze sculpture by Greenberg; thru 2/18.

HAIME—1000 Madison (772-7760). Botero, Dunoyer, Llona, Tacila, 2/1-3/17.

HIRSCHL & ADLER—21 E.70th (535-8810). 19th-century American print-making including Audubon, Catlin, Currier & Ives, thru 2/18.

KERR—49 E.82nd (628-1340). Contemporary and modern paintings by Ault, Bama, Bluemner, Holbrook, Kuhn, thru 2/8.

KOREAN CULTURAL SERVICE—460 Park (759-9550). Mon-Fri 10-5. Current Korean-American artists, thru 2/10.

LABOETIE—9 E. 82nd (535-4865). Kandinsky and the Bauhaus plus lesser known avant-garde artists Joostens, Rohl, thru 3/31.

LEVY—981 Madison (628-7088). The New York chair from 1690 to 1830, thru 2/18.

MARBELLA—28 E. 72nd (288-7809). Women artists of the 19th and early 20th-century including Genth, Knowlton, Paddock, Woodward, thru 2/25.

NOORTMAN AND BROD—1020 Madison (722-3370). Mon-Sat. 9:30-5:30. Masterpieces from the Manchester City Art Gallery, by Rembrandt, Reni, Tissot, thru 2/23.

PRAKAPAS—19 E.71st (737-6066). Avant-garde design from 1910 to 1939 by Lissitsky, Moholy, Schwitters, thru 2/25.

SHEPHERD—21 E.84th (861-4050). The French neo-classic and academic tradition, 1800 to 1900, thru 2/25.

SOLOMON—959 Madison (737-8200). de Kooning, Moore, Rivers, 2/1-29.

SoHo

BROMM—90 W. Broadway (732-6196). "Climbing: The East Village" with Bidlo, Davis, Fekner, Frangella, Perlman, Wong, thru 2/4.

BROWN—100 Greene (219-1060). Seven sculptors including Butter, Wood, thru 2/8.

CUTLER—164 Mercer (219-1577). New York figurative paintings, thru 2/11.

DRAWING CENTER—137 Greene (982-5266). Works on paper by ten emerging artists, thru 2/18.

INGBER—460 W. Broadway (674-0101). Abstraction by Brooks, Cavallon, Geist, Pavia, thru 2/11.

OK HARRIS—383 W.Broadway (431-3600). Bowman, realist ceramics including work boots by Levine, stainless steel cubes by Okamoto, thru 2/4.

PRINCE STREET—121 Wooster (226-9402). Landscapes by Lowe, Shatan, Schneider, thru 2/8.

SOHO CENTER—114 Prince (226-1995). Gestural, violent figuration by Berke, imaginary aquatic episodes by Hackett, others, thru 2/29.

STARKMAN—465 W.Broadway (228-3047). Totems by seven, thru 2/26.

THORP—103 Prince (431-6880). Altoon, DiDonna, Gornik, Kiff, True, thru 2/28.

22 WOOSTER—(431-6445). Works on paper by Baer, Keller, Welz, 1/31-2/25.

VISUAL ARTS—137 Wooster (598-0221). Garver, Lund, Miller, Rodrigues, plus photos by Marcel, thru 2/5.

WARD-NASSE—178 Prince (925-6951). Stone carving by Farlowe, collage by Shapiro, others, thru 2/16.

Other

A.I.R.—63 Crosby (966-0799). Assemblaged sculpture by Bernstein, antarctic graphics by Jolicœur, abstracted architectural motifs by Samuels, 1/31-2/18.

DUBELLE—40 W.17th (929-6200). Three sculptors, Halahmy, Meadmore, Mochary, 2/1-3/3.

ELEMENTS—90 Hudson (226-5910). New images in fabric from the Cranbrook Academy, thru 2/11.

FRANKLIN FURNACE—112 Franklin (925-4671). Mail art from the late 50's to the present by Evans, Johnson, Wilson, thru 3/10.

LONG ISLAND HISTORICAL SOCIETY—128 Pierrepont Street, Brooklyn Heights (624-0890). Tues.-Sat. 12-5. Two centuries of commuting in Brooklyn, including paintings, prints, photos, cartoons, maps, tickets, thru 2/18.

ORGANIZATION OF INDEPENDENT ARTISTS—201 Varick (929-6688). Nature as image by eighteen, 2/2-26.

PRATT MANHATTAN CENTER—160 Lexington (636-3517). Denes, Lewis, Lyght, Scott, Van Kirk, thru 2/11.

P.S. 1—46-01 21st, Long Island City (784-2084). Thurs.-Sun. 12-6. Sculpture and drawings by Grosvenor; "salvaged," an assemblage sculpture exhibition; artists against Central American intervention, others, thru 3/18.

RYAN—452 Columbus (799-2304). The prairie by American printmakers from 1920 to 1940, thru 2/12.

STOLER—13 White (966-5090). Art from the machine by Aycock, Fischer, Miller, Oppenheim, Sproat, thru 2/4.

Photography

LAURENCE BACH—Fantasy photo montages, thru 2/18. Miller, 38 E.57th (319-1800). Wed.-Sat. 12-5:30.

ANDREW BOROWIEC/DANIEL J. MCGRAIL—The urban encroaching on natural landscape of Switzerland/A quiet spot off a highway/New York City architecture by Kozma. Thru 2/19. Midtown-Y, 344 E.14th (674-7200). Sun.-Thurs. 12-8, Fri. 12-2.

LAUREE FELDMAN—Children of Jerusalem in black and white, from 1979 to 1980; thru 2/2. St. John the Divine, Amsterdam Ave. and 112th St. (678-6888).

ROBERT FLICK/SUSAN RANKAITIS—Layered images, sequential views/Flight in large scale altered monographs. Thru 3/3. Light, 724 Fifth (582-6552).

KERRY HAYES—Recent fine art photographs, thru 2/4. Paula Allen, 110 Greene (334-9710).

HENRY STREET SETTLEMENT—466 Grand (598-0400). Mon.-Sat. 12-6. The Lower East Side by Aron, Biddle, Rubin, Spano, thru 2/10.

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1777). Tues. 12-8 p.m., Wed.-Fri. 12-5, Sat., Sun. 11-6. Fashion and portraits of the sixties by Bailey; El Salvador by 30 photographers. 2/3-29.

TIMOTHY LAMB—Mammoth views of Washington, D.C., people in NYC, a parade, thru 2/10. Pfeifer, 825 Madison (737-2055).

WILLIAM MORTENSEN—Manipulated prints from the 20s to color work of the 50s, thru 2/18. Photocolor, 740 West End Ave. (222-7381). Tues., Wed., Fri., Sat. 1-5.

NEIKRUG—224 E.68th (288-7741). Wed., Sat. 1-6. SS image bank photographs, thru 2/25.

NIC NICOSIA—Cibachrome prints of "Near Modern Diasters," thru 3/3. Delahunty, 291 Church (226-2519).

MAN RAY—Portraits, surreal and abstract work from the 20's to the 40's, thru 2/11. Staley Wise, 177 Prince (777-1590).

SOHO PHOTO—15 White (638-2816). Fri.-Sun. 1-6, Thurs. 7-9 p.m. The rural farmer by Barnwell, Ireland by Malovany, nudes by Leff, 2/5-3/2.

JAMES VAN DER ZEE (1886-1983)—70 vintage and recent scenes documenting Black life, 2/1-3/2. City, 2 Columbus Circle (974-1150). Mon.-Fri. 10-5:30.

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630). Tues.-Sat. 10-5, Sun. 11-5. \$1.50; children & seniors 75 cents. Selections from the Permanent Collection; thru 1/31. Museum II, International Paper Plaza, 77 W. 45th St. (397-0605). Mon.-Sat. 10-5. The Robot Exhibit: History, Fantasy and Reality; thru 5/11.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution \$3; children \$1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India. Arthur Ross Hall of Meteorites: Right Through the Roof! The Wetherfield Meteorites; thru 3/31.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 10-5, Thurs. 10-8:30, Sun.

ART

12-5. \$2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan.

BROX Museum of the Arts—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. \$1.50, students and seniors \$1. Sculptural Statements; thru 2/23. Marina Cap-pelletto: Paintings on Wood and Paper; thru 2/12. Narration in Art; thru 3/22.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. \$2 suggested donation; students \$1. The Emily Winthrop Miles Collection of Wedgwood... Brooklyn '84: Paintings and Sculpture by Brooklyn Artists; thru 3/4. Ger-not Kuehn Photographs; thru 4/1.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. \$2; free Tues. after 5. The Amsterdam School: Dutch Expressionist Architecture, 1915-1930; thru 2/5. American Enterprise: 19th-Century Patent Models; thru 4/1. Etchings by the Tiepolos; thru 4/22. Netsuke: Japanese Design in Miniature; 1/31-4/8.

FIRE MUSEUM—104 Duane St. (570-4230). Mon.-Fri. 9-4. Free. Located in an old firehouse, and operated by the city's Fire Department, it displays firefighting apparatus of the past and today—uniforms, sliding poles, fire-boat equipment.

FRANCESCA TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washington, etc. A Toast to Freedom: New York Celebrates Evacuation Day; thru 5/18. Washington's Farewell: A Bicentennial Prospect; thru 2/28.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; \$1; students and seniors 50 cents. Sun. 1-6; \$2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. \$2.50; students and seniors \$1.50. (Free Tues. 5-8). Modern Masters... Kandinsky: Russian and Bauhaus Years, 1915-1933; thru 2/12. Homage to Lisbeth Bissier: a selection of watercolors and ink drawings by Julius Bissier, 1893-1965; thru 2/12. Japanese Art; thru 2/19.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). \$6, children \$3. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit: The Hall of Honor, living memorial to American heroes.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. \$2.50; children \$1.50; seniors suggested donation. Israel in Antiquity... Kings and Citizens: The History of the Jews in Denmark 1622-1983; thru 2/20. Drawings by Anna Ticho; thru 2/19. Fantasy and Form in the Hanukkah Lamp; thru 2/20. Hidden Lives: Photographs by Nodar Djindjashvili and Albert Ben-zion; thru 3/4. Soviet Jews: Photographs by Bill Aron; thru 3/4.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution \$4; children & seniors \$2. The Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Installation of the Pulpit by Karl Bitter... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright... Egyptian Reinstallation: Phase III... Desert Valley: Early Works from Ica, Peru; thru 2/5. Indian and Southeast Asian Sculpture; thru 5/30. Peach Blossom Spring; thru 6/3. Yves Saint Laurent: 25 Years of Design; thru 9/2. Dutch Paint-ing of the Golden Age from the Royal Picture Gal-ery, Mauritshuis; thru 4/15. Leonardo da Vinci: Anatomical Drawings from the Royal Library, Windsor Castle; thru 4/15. Charles Burchfield: Selected Works 1917-1967; 2/1-3/25.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tues.-Sat. 10:30-5, Sun. 1-5. \$2 sug-gested donation. Renaissance Painting in Manu-scripts: Treasures from the British Library; thru 4/29.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Francisco Oller: A Realist Impressionist; thru 3/18.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. \$1; seniors and students 50 cents; free Tues. eve. Children's Children: American Folk Dolls; thru 2/26.

MUSEUM OF THE AMERICAN INDIAN, Broad-way and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. \$2; seniors and students \$1. Art and artifacts from North and South America, ancient to modern.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. \$3; \$2 students; \$1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily. Fred

Astaire: The Television Years; thru 2/1. Hitchcock by Hitchcock; 2/2-4/5.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84. Painting New York; thru 4/1. The Old Met: A Memory of Opera on Broadway, thru 6/10. Gotham in Gridlock; thru 4/1. To Visit The Queen: late 19th-century presenta-tion dresses, court uniforms and ballgowns; thru 4/29. New York, New York; thru 3/4. New Yorkers' Taste: Chinese Export Porcelain 1750-1865; 2/2-9/5.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Closed for expansion project until mid-May.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Peter Bela Mayer, An American Impressionist; 2/7-4/8.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). \$1.50. The Grand Prix de Rome: Paintings from the Ecole des Beaux-Arts, 1797-1863; thru 3/1.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Tues.-Sun. 12-6, free Wed. 5-8. \$2.50; students & seniors \$1.50, children free. Art & Ideology; 2/4-3/18. Mezcla: All Kinds of Art from Central America; thru 2/12. "The Win-dow" Installation: Body, Mind and Machine by Tom Hatch; thru 3/18.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. \$2; children 75 cents. Artists' Views of Central Park, 1814-1914; thru 3/11. New York Themes: Paintings and Prints by William Meyerowitz and Theresa Bernstein; thru 2/26. Struggle for a Continent: Francis Parkman's France and England in North America; thru 4/22. Lights, Camera, Action: New York's Silent Film Studios; thru 3/4. Shanties to Skyscrapers: Robert L. Bracklow's Photographs of Early New York; thru 5/6. The Sons of Saint Pat-rick: The Irish and Irish Organizations in New York City before 1900; 2/3-4/1.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9. Jewish Life in America: Ful-filling the American Dream; thru 3/9. Exaltation of Poetry: Famous Poems in Manuscript; thru 3/16. Martin Luther and the Popular Imagination; thru 3/30. Lincoln Center, 111 Amsterdam Ave. The Metropolitan Opera: The First 100 Years; thru 2/18.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Con-tribution suggested. Aspects of Indian Art and Life; thru 2/5. Contemporary Views '84: Paintings, Drawings and Sculpture by ten members of Women in the Arts Foundation, Inc.; thru 2/19. F.L. Schroder: Wall Sculptures; thru 3/11. Streamline Design: How the Future Was; thru 5/6.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. \$1; children, 50 cents. Jack Whitten's "Energy Field" Paintings; thru 3/18.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. \$2.50, seniors \$1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... The Drawings of Willem de Kooning; thru 2/19. Willem de Koon-ing: Painting and Sculpture; thru 2/26. The Theo-dore Roszak Bequest; thru 3/18. Whitney Museum at Philip Morris, 42nd at Park (878-2550). Architecture of Raymond Hood: City of Towers; thru 3/7. Downtown Branch, Federal Hall National Memorial, 26 Wall St. (431-1620). Meta-manhattan: urban-design proposals for Manhattan; thru 3/15.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next sale 2/16. East, 219 E. 67th St. (570-4141). 1/31 at 10: Furniture, Paintings, and Decorative Ob-jects. On view from 1/27.

DOYLE—175 E. 87th St. (4027-2730). Next sale 2/8.

PHILLIPS—406 E. 79th St. (570-4830). 1/31 at 11: Rare Paintings and Prints. On view from 1/20. 2/1 at 11: American & European Furniture and Decora-tions. On view from 1/20.

SOTHEY'S—York Ave. at 72nd St. (472-3400). 1/31 at 9:30 & 2: Sothey's Arcade Auction. On view from 1/26. 2/1 at 2: Important Hebraica: Hebrew Printed Books and Manuscripts. On view from 1/27.

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MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Brooklyn Center for the Performing Arts at Brooklyn College, Flatbush and Nostrand Aves. (434-1900)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-2330)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424), Library Museum (870-1630), Metropolitan Opera House (362-6000), New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, six days a week, Tues.-Sun., noon-7 p.m. (from 11 a.m. on Wed. and Sat.), depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, January 30

LAHAV CHAMBER ORCHESTRA, Moshe Hoffman, conductor; with flutist Bonita Boyd. Haydn's Symphony No. 44 in e, "Trauer"; Warren Benson's Concertino for Flute, Strings, and Percussion (N.Y. premiere); Quantz's Flute Concerto in G; Mozart's Symphony No. 29. Carnegie Recital Hall at 8. \$10.

MALCOLM BILSON, fortepianoist. Mozart, Beethoven. Merkin Concert Hall at 8. \$9.50.

MONTSEERAT ALAVEDRA, soprano, with pianist Miguel Zanetti, guitarist Enrique Gardano. Rossini, Rodrigo, Mozart, Wolf, Granados, Toldrà, and four Sephardic songs. Alice Tully Hall at 8. \$8.50.

JENNY TSENG, singer. Benefit, with Kaity Tong hostess. Avery Fisher Hall at 8. \$20-\$50.

WINDSHIFT: JANE IRA BLOOM, saxophonist/**DANA MCCURDY**, electronics, with bassist Ratzon Harris. Composed and improvised music exploring the interaction between saxophone and live electronics. Washington Square Church, 135 W. 4th St. (777-2528), at 8. \$5.

PAUL ALBERTS, pianist. Beethoven, Chopin. Symphony Space at 8. \$3.

CRYSTAL E. GARNER, violist, with pianist Cliff Jackson. Gluck, Bach, Wieniawski. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

Tuesday, January 31

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Murray Perahia. Webern's *Im Sommerwind* and Six Pieces for Orchestra, Op. 6; Mendelssohn's Piano Concerto No. 2; Webern's *Pasacaglia*, Op. 1, and Concerto for Nine Instruments; Mendelssohn's Piano Concerto No. 1. Avery Fisher Hall at 7:30. \$6-\$25.

YOURI EGOROV, pianist. Schumann's *Arabesque*, Op. 18, and *Kreisleriana*, Op. 16; Debussy's *Preludes*, Book I (complete). Carnegie Hall at 8. \$6-\$12.50.

NATAN BRAND, pianist. Schumann and Chopin. Alice Tully Hall at 8. \$6, \$8.

ELIZABETH RICH, pianist. Piano sonatas by Mozart in chronological order; this is the second in a series of four concerts. Merkin Concert Hall at 8. \$7.

EDITH MATHIS, soprano (N.Y. recital debut), with pianist Mikael Eliassen. Songs by Mozart, Schubert, Brahms, Strauss. 92nd Street Y at 8. \$11-\$15.

NEW YORK NEW MUSIC ENSEMBLE, Robert Black, conductor; cellist Melissa Meele, violinist Janko Oto. Albert Roussel's *Trio*; George Edwards's *Draconian Measures*; Frank Brickle's *Stolen Kisses* (world premiere); Morton Feldman's *Durations I*; Richard Meale's *Incredible Floridas*. Carnegie Recital Hall at 8. \$8.50.

CHRISTINE IMS, violist, with violinist Michael Levin. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 7:30. Free.

BETH MCCULLOUGH, soprano/**ELIZABETH HOOVER**, mezzo-soprano, with pianist Joan Krueger. Duets and solos by Purcell, Vivaldi, Strauss, Debussy, Brahms. Trinity Church, Broadway at Wall St., at 12:45. Free.

CLASSICAL QUARTET—Mozart's Quartets in G, K. 156, and C, K. 465, "Dissonant"; Haydn's Quartet in G, Op. 77, No. 1. Christ and St. Stephen's Church, 120 W. 69th St., at 8. \$7.

AMINA CLAUDINE MYERS—"A View From the Inside," a music-theater improvisation conceived by her, with dance, music, and other elements. The Kitchen, 59 Wooster St. (925-3615), 8:30. \$5.

LATE-19TH- AND EARLY-20TH-CENTURY MUSIC, performed by a young instrumentalist, complementing the current Kandinsky exhibition. Guggenheim Museum, 1071 Fifth Ave. (360-3500), at noon. Free with Museum admission.

MUSIC LIVE!—Political rock followed by open jamming with audience musicians. Truck & Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. \$3.

Wednesday, February 1

BOSTON SYMPHONY ORCHESTRA, Seiji Ozawa, conductor; soprano Esther Hinds, mezzo-soprano Janice Taylor, tenor David Rendall, baritone Jorma Hynninen; Tanglewood Festival Chorus. Mahler's *Das klagende Lied*. Carnegie Hall at 8. \$9.50-\$16.50.

EMANUEL AX, pianist. Beethoven, Lees (world premiere), Chopin. 92nd Street Y at 8. \$10, \$11.50.

MUSIC FOR A WHILE, early-music trio. "From the World of Holbein: A Gallery of Musical Portraits." Works by Henry VIII, Cornish, Frye, others. Merkin Concert Hall at 8. \$8.

TANNAHILL WEAVERS, band from Scotland. Traditional Celtic melodies, with rhythms of bluegrass and rock. Pace U. Schimmel Center, Spruce St. (488-1715), at 8. \$6, \$4 in advance.

JUILLIARD STUDENT RECITAL—Alice Tully Hall at 1. Free.

BETTY MILLER, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

LATE-19TH-CENTURY MUSIC—See 1/31.

Thursday, February 2

NEW YORK PHILHARMONIC, Zubin Mehta conductor; mezzo-soprano Brigitte Fassbaender, tenor Jon Vickers. Haydn's Symphony No. 104; Mahler's *Das Lied von der Erde*. Avery Fisher Hall at 8. \$6-\$25.

BOSTON SYMPHONY ORCHESTRA—See 2/1.

JORGE BOLET, pianist. Brahms, Rachmaninoff, Liszt. Metropolitan Museum at 8. \$10.

NINA BEILINA, violinist/**MAY CUCKSON**, pianist. Mozart, Rosenzweig, R. Cuckson, Schubert. Merkin Concert Hall at 8. \$8.

CHINELLI DUO—Music for voice with lute and guitar, by Campian, Handel, Weber, Foster. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

CHAMBER MUSIC—Members of the Village Chamber Orchestra play trios and quartets for cello and flutes, also for English horn or oboes, with strings. Works by Haydn, Bach, M. Haydn, Mozart. Grace Church Chantry, Broadway at 10th St., at 8. \$4.

HOLLY OWENDEN, violinist, with pianist Nyela Basney Mueller. Sonatas by Handel, Brahms, Prokofiev. Emanu-El Midtown YM-YWHA, 344 E. 14th St. (674-7200), at 8. \$5.

MATTIAHU BRAUN, violinist. Lincoln Center Library at 4. Free.

NEIL BAUM, trumpeter/**GEORGE STAUFFER**, organist. Works by Clarke, Torelli, Bach. St. Paul's Chapel, Columbia University, Broadway at 116th St., at 12 noon. Free.

STUDENT COMPOSERS CONCERT—New works by Andrés Posada, Adam Crane, Jeremy Beck. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

LATE-19TH-CENTURY MUSIC—See 1/31.

Friday, February 3

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—The Emerson String Quartet plays Mozart's "Hunt" Quartet, K. 458; Webern's *Langsamer Satz* and Six Bagatelles, Op. 9; Beethoven's Quartet in a, Op. 132. Alice Tully Hall at 8. \$13.50.

NEW YORK PHILHARMONIC—See 2/2. Today at 2.

THE MOZARTEAN PLAYERS, with guest violist David Miller. Mozart's Fortepiano Quartet in g, K. 478; Flute Quartet, K. 285; Fortepiano Quartet, K. 493. Metropolitan Museum at 8. \$8.

MARIO ESCUDERO, flamenco guitarist. Town Hall at 8. \$11, \$15.

NEW YORK WOODWIND QUINTET, with trumpeter Raymond Mase, bass-clarinetist Dennis Smylie. Carter's Quintet; Janacek's *Mladi*; Wyner, a premiere; Hindemith's Septet. Carnegie Recital Hall at 8. \$8.50.

TURKISH VAUDEVILLE SHOW—Two singers, twenty band musicians, in classical and modern works. Carnegie Hall at 8. \$15-\$55.

MENDELSSOHN STRING QUARTET/CANTICUM NOVUM SINGERS, with soprano Elizabeth Coss, violinist Dora Schwarzberg, cellist Richard Scher, pianist Caroline Stoessinger. Concerts for Peace program, all-Mendelssohn evening. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 7:30. Free.

PETER VINOGRAD, pianist. Works by Bach, Beethoven, Schubert, Albeniz, Prokofiev. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

SARAH BRINK, harpsichordist/**MARSHA BAXTER**, flutist. Works by C.P.E. Bach, J.S. Bach, Boismortier. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

MARK RUSSELL SMITH, cellist/**SONIA RUBINSKY**, pianist. Works by Franck and Bach. Church of the Covenant, 310 E. 42nd St., at 12:10. Free.

NAYIAMA—Music of the Andes. Alternative Museum, 17 White St. (966-4444), at 8. \$7.

CLARK TERRY, flugelhorn. Jazz at Noon, a luncheon jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. \$4.

LATE-19TH-CENTURY MUSIC—See 1/31.

MADELINE FRANK, violist. Lincoln Center Library at 4. Free.

ED EMANUEL, singer. Rhythm and blues. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. \$3.

Saturday, February 4

NEW YORK PHILHARMONIC—See 2/2.

Y CHAMBER SYMPHONY, Gerard Schwarz conductor; soprano Arleen Auger, soprano Kathryn Gamberoni, tenor David Gordon, bass Ronald Hedlund; Y Chorale. Handel's *Alexander's Feast*. 92nd Street Y at 8. \$13-\$16.50.

CONTINUUM—A George Crumb retrospective, with soprano Sheila Schonbrun, dancer Gail August, pianist Cheryl Seltzer, pianist-conductor Joel Sachs. Alice Tully Hall at 8. \$7.

SINE NOMINE SINGERS, Harry Saltzman conductor. "A Celebration of Sensuality, six centuries of settings of 'The Song of Songs.'" Works by Dunstable, Arcadelt, Lassus, Monteverdi, others. Merkin Concert Hall at 8. \$8.

PHOEBE SNOW and LEO KOTTKE—Carnegie Hall at 8. \$12.50-\$14.50.

MIRIAM FRIED, violinist/**LUIS BATLLE**, pianist. Tartini, Bach, Brahms, Smetana. Washington Irving High School, Irving Pl. and 16th St. (586-4680), at 8. \$2.

DAVID MURRAY, saxophonist, with bass-violist Reginald Workman, pianist John Hicks, drummer-percussionist Edward Blackwell. Carnegie Recital Hall at 8:30. \$8.50.

HAMMET BLUIETT, baritone-saxophonist. Jazztrack, 386 Broadway, 6th floor (685-4786), at 10 and midnight. \$8.

NADINE SCHARMAN, flutist/**PALMA TOSCANI**, soprano. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

SERGEI MATUSEWITCH, accordion-concertina, with Randy Stein, concertina, and pianist Bertha Melnik. Music of Bach, C.P.E. Bach, Frosini, Gatt, Mozart, Ponchielli, Wieniawski, Chopin, Kreisler, Lara, Vivaldi. Lincoln Center Library at 2:30. Free.

COMMITMENT—Jazz. Soundscape, 500 W. 52nd St. (242-3374), at 9. \$8.

JOHN CEPHAS AND PHIL WIGGINS—Blues of the mid-South. Alternative Museum, 17 White St. (966-4444), at 8. \$7.

LYDIA DAVIS/JOE HEUKEROTT—Folk music. Centerfold, 263 W. 86th St. (866-4454), at 7:45. \$4.

CHAMBER MUSIC—Violinist Charles Treger, violist Scott Nickrenz, cellist Leslie Parnas, pianist William Dopmann. Schubert's Trio in B-flat; Chopin's Cello Sonata; Brahms's Piano Quartet in c. BAM at 8:30. \$7.

Sunday, February 5

AMERICAN SYMPHONY ORCHESTRA, George Cleve conductor; pianist Leon Bates. Gershwin's Rhapsody in Blue, An American in Paris, Dvorak's Symphony No. 9, "From the New World." Carnegie Hall at 3. \$6-\$14.

ISAAC STERN, violinist, with pianist Andrew Wolf. Beethoven, Prokofiev, Franck. 92nd Street Y at 8. SRO.

OLEGNA FUSCHI, pianist; Greenwich Symphony Orchestra conducted by David Gilbert. Hummel's Grand Concerto in a, Op. 85; Moskowski's Concerto in E; Saint-Saëns's "African" Fantasy, Op. 89; Franck's "Les Dîners" from *Les Orientales*. Carnegie Hall at 8. \$6-\$12.50.

CHAMBER MUSIC SOCIETY—See 2/3. Today at 5.

HOWARD HENSEL, tenor (N.Y. recital debut), with Lawrence Skrobacs, pianist. Perti, Scarlatti, Handel, Schubert, others. Merkin Concert Hall at 8. \$7.

KENNETH GARTNER, pianist. Chopin, Ravel, Liszt, Gartner (world premiere). Merkin Concert Hall at 3. \$10.

MISCHA MAISKY, cellist (N.Y. recital debut)/**PETER SERKIN**, pianist. Brahms, Debussy, Stravinsky, Beethoven. Town Hall at 2. SRO, \$3.

FRANCK AVRIL, oboist, with pianist Elena Ivanina. Works by Bach, Dutilleul, Poulenc, Sammartini. Carnegie Recital Hall at 2. \$8.50.

STEVEN GORN/RALPH SAMUELSON, playing flute music of India and Japan. Metropolitan Museum Uris Center at 2:30. \$6.

A MENDELSSOHN MASH—Open-house concert honoring the composer's 175th birthday. Piano solos, songs, duets, quintets, and more. Third Street Music Settlement, 235 E. 11th St. (777-3240), 3-8 p.m. Free.

Y FACULTY MEMBERS, playing solo and chamber works by Bach, Berlioz, Brahms, Bruch, Rosen, Strauss. 92nd Street Y at 3. Free.

CHARLOTTE BROWN, vocalist/**JOEL MAISANO**, pianist. "Putting on the Ritz," a revue-style program of songs of the '20s, '30s, and '40s, by Porter, Rodgers and Hart, Gershwin, others. 14 East, at Emau-EI Midtown Y, 344 E. 14th St. (674-7200), at 4. \$4.50.

JOHN CEPHAS AND PHIL WIGGINS—At 3. See 2/4.

CHAMBER MUSIC—See 2/4. Today at 2.

HARLEM PIANO TRIO—Brooklyn Museum, Eastern Pkwy., at 2. Free with museum admission.

HAMAO FUJIWARA, violinist, with Katsurako Mikami, pianist. Mozart, Bach, Tartini, Corelli, Vitali. SUNY at Farmingdale (516-671-6263), at 3. \$7.50.

NEW JERSEY SYMPHONY ORCHESTRA, Gilbert Levine conductor; Hei-Ock Kim, pianist. Beethoven's *Coriolanus* Overture, Op. 62, and Piano Concerto No. 3; Schubert's Symphony No. 9, "The Great." John Harms Englewood Plaza, N.J. (201-624-8203), at 7:30. \$9.50-\$16.50.

GREAT NECK SYMPHONY, Herbert Grossman conductor; clarinetist Stanley Drucker. Grieg's *Norwegian Dances*; Mozart's Clarinet Concerto in A; Dvorak's Symphony No. 8. Great Neck South Senior H.S., Exit 33 L.I.E. (516-621-7766), at 7:30. \$14.

CONCERTS IN CHURCHES—The Hopewell Consort, with music from the Court of Marguerite of Austria. Good Shepherd, 236 E. 31st St., at 4. \$2.50. Latin American String Quartet (N.Y. debut);

soprano Judith Otten. Revueltas, Ginastera, Seme-gen, Lifchitz, Beeson, others. Christ and St. Stephen's, 120 W. 69th St., at 3. \$5. Canterbury Choral Society, Charles Dodsley Walker conducting, with orchestra and soloists Mary Burgess, John Gilmore, Norman Anderson, in Haydn's *The Seasons*. Heavenly Rest, Fifth Ave. at 90th St. at 4. \$5. Bach Vespers, with the Bach Choir, soloists, Frederick Grimes conductor; organist Hedley Yost. Cantata 78 and Prelude and Fugue in b, S. 544. Holy Trinity Lutheran, CPW and 65th St. at 5; offering. Chamber music. Madison Ave. Presbyterian, 73rd St., at 4. \$4. Leah Ross, soprano. Rachmaninoff, Satie, Poulenc, Barber. St. Michael's Hall, 225 W. 99th St., at 3. \$5. St. Peter's Lutheran, Lexington Ave. and 53rd St. At 5: Jazz Vespers, with Eddie Bonnemere Orchestra, and JESU Choir; offering. At 7: EPIC of Harlem; \$4.

Opera

Metropolitan Opera
At the Metropolitan Opera House

TO APRIL 21—\$12-\$75. Mon., 1/30, at 8: *Stravinsky*, James Levine conductor; *Le Sacre du Printemps*, with the Metropolitan Opera Ballet, Gelinaz, Stocker; *Le Rossignol*, with Bradley, Catania, Creech, Meredith, Cheek, Chookasian, Berberian, Makarova, Dowell. *Oedipus Rex*, with Norman, Jenkins, Mazura, Anthony, Dowell. 1/31 at 8: Verdi's *Macbeth*, Levine conducting; with Scotto, Milnes, Shicoff, Plishka. 2/1 at 8: Verdi's *La Traviata*, Pritchard conducting; with Te Kanawa, Gedda, MacNeil. 2/2 at 8: *Stravinsky*; same as 1/30. 2/3 at 8: Handel's *Rinaldo*, Bernardi conducting; with Horne, Moser, Valente, Raffanti, Ramey. 2/4 at 1:30: *La Traviata*; same as 2/1; broadcast, WQXR. 2/4 at 8: *Macbeth*, Levine conducting; with Scotto, Quilico, Ciannella, Vernon.

Other

NEW CHAMBER OPERAS, an evening of premieres. Scott N. Carr director, William Boswell conductor. Garza's *A Marriage Proposal* (after Chekhov); Hart and Barnard's *The Farewell Supper* (after Schnitzler); White's *The Letter*. Also Boswell and Carr's "Scene Changes," intermezzi. Brooklyn College Conservatory of Music, New Workshop Theater (434-1900). 2/3, 4, 10, 11 at 8; 2/5 and 12 at 2. \$4.

AFTER DINNER OPERA—Three new operas: Martin's *Fables for Our Time* (after Thurbur); Martin's *Waiting for the Barbarians* (poem by Cavafy); Mue-ter's *Amor*. Lincoln Center Library, 2/6 at 4. Free.

UN BALLO IN MASCHERA, by Verdi. Staged version by the Opera Stage Holy Name Auditorium, Amsterdam Ave. and 96th St. (837-1176) Sun. at 3, thru 2/19. \$4.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 2/1-12: Gilbert and Sullivan's *The Mikado*. Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. Wed., Thurs., \$8-\$13; Fri.-Sun., \$8-\$13.50.

LA GRAN SCENA OPERA CO. DI NEW YORK—The persona-non-grata prima donnas and their cohorts present "More Love, Sex, and Violence": scenes from *Die Walküre*, *Samson et Dalila*, *Norma*, and *The Girl of the Golden West*; also Lucia di Lammermoor's "Mad Scene." Entermidia Theater, 189 Second Ave. at 12th St. (777-6230). 2/4 at 11 p.m. \$10, \$12.

DONA FRANCISQUITA, a zarzuela by Vives and de Vega. Repertorio Espanol, 138 E. 27th St. (889-2850). 2/5 at 3, 2/11 at 8, 2/19 at 3, 2/25 at 8. \$12.

RIGOLETTO, by Verdi. Staged version, with piano accompaniment. Brooklyn Conservatory of Music, 58 Seventh Ave. at Lincoln Pl. (622-3300). 1/4 at 8. \$4.

OPERA ENSEMBLE OF NEW YORK, with guest baritone Theodor Uppman. Operatic concert of scenes and arias from past productions. St. Peter's Church, Lexington Ave. and 54th St. (288-1485). 2/1 at 8:30. A benefit: \$25-\$100.

REGINA OPERA CO.—Operatic concert of arias, duets, trios, sung by soprano Iolanta Rajewska, tenor Stephen Colantini, baritone Robert Selwood. Regina Hall, Twelfth Ave. and 65th St., Brooklyn (232-3555). 2/5 at 4. Free.

Dance

Lar Lubovitch Dance Company
At City Center

1/31 TO 2/5—\$6-\$22. 1/31 at 7:30, 2/2 at 8: *Cavalcade*, *Adagio* and *Rondo* for Glass Harmonica, *Time Before the Time After*, *Tabernacle*. 2/1, 2/3 at 8, 2/5 at 3: *Marimba*, *Adagio* and *Rondo* for Glass

Harmonica, *Big Shoulders*, *Cavalcade*. 1/4, 2 and 8: *North Star*, *Nine Person Precision Ball Passing*, *Big Shoulders*, *The Time Before the Time After*, *Cavalcade*. (*Tabernacle* and *Big Shoulders* are New York premieres, and *Adagio* and *Rondo* for Glass Harmonica is a world premiere.)

New York City Ballet
At the New York State Theater

TO 2/19—\$3-\$30. 1/31 at 8: *Swan Lake*, *Afternoon of a Faun*, *Concertino*, *Vienna Waltzes*. 2/1 at 8: *Swan Lake*, *A Schubertiad*, *Who Cares?* 2/2 at 8: *Le Tombeau de Couperin*, new ballet by Jerome Robbins (premiere), *Who Cares?* 2/3 at 8: *Ballo della Regina*, *Concertino*, *A Schubertiad*, *Serenade*. 2/4 at 2, no performance. 2/4 at 8: *Ballo della Regina*, *Eight Easy Pieces*, *Tango*, *Piano-Rag-Music*, *Vienna Waltzes*. 2/5 at 1: *Swan Lake*, *Eight Easy Pieces*, *Andantino*, *Western Symphony*. 2/5 at 7: *Le Tombeau de Couperin*, new ballet by Jerome Robbins, *Vienna Waltzes*. 2/7 at 8: *Concertino* for Two Solo Pianos, *Concertino*, *Andantino*, *Who Cares?* 2/8 at 8: *Scotch Symphony*, *Monumentum/Movements*, *Dances* at a Gathering. 2/9 at 8: *Divertimento No. 15*, *Davidbündlerlertänze*, *Who Cares?* 2/10 at 8: *Concertino* for Two Solo Pianos, *Afternoon of a Faun*, *Other Dances*, *Scotch Symphony*. 2/11 at 2: *Kammermusik No. 2*, *Davidbündlerlertänze*, *Serenade*. 2/11 at 8: *Scotch Symphony*, *Monumentum/Movements*, *Dances* at a Gathering.

Twyla Tharp Dance
At the Brooklyn Academy of Music

TO 2/12—\$8-\$22.50. Tues.-Sat. at 8; Sun. at 2 and 7. Program A, 2/3, 4; 2/12 (mat., eve.): *Sue's Leg*, *Telemann* (music performed by members of St. Luke's Chamber Ensemble), *Nine Sinatra Songs* (costumes by Oscar de la Renta). Program B, 2/7-9: untitled work in two parts (music by David Van Tieghem), *Baker's Dozen*. Program C, 1/31, 2/1, 2, 5 (mat., eve.), 2/10, 11: *The Golden Section*, *Eight Jelly Rolls*, *Bad Smells* (N.Y. premiere; music by Glenn Branca). Tharp dances at every performance.

Other

ALVIN AILEY REPERTORY ENSEMBLE—*Ice-fire*, *The Road of the Phoebe Snow*, and *Colony* 2/4 at 8. *In Excelsis*, *Child of the Earth*, *Knudsen Variations*, and *Icefire* 2/5 at 2 p.m. BCB, Brooklyn College (Whitman Hall). \$8, \$10.

ANNUAL CHOREOGRAPHY SHOWCASE—2/3, Karen Bernard, Diane Martel, Sharon Sakai; 2/4, Paul Caston, Diane Jacobowitz, Jimmi Mori; 2/10, Catherine Hondorp, Neta Pulvermacher, Elise Long. All are winning choreographers and perform with their companies. BACA's Downtown Cultural Center, 111 Willoughby St. (596-2222). \$4 to each event. All are at 8 p.m.

DANCEMOBILE, of the Harlem Cultural Council. 2/1, the Awards Gala; \$10, or \$7 a couple. 2/2, LiDaCa Dance Company; Charles Moore Dance Company. 2/3, Joyce Harrigan Dancers; Dinizulu and His African Dancers, Drummers, and Singers. 2/4, Walter Nicks Dance Company; Gallman's Newark Dance Theater. 2/5, Brooklyn Dance Theater; International Afrikan-American Ballet. At Symphony Space; each program at 7:30; \$7, except for the gala. Series continues next week, 2/9-12.

LES BALLETS TROCKADERO DE MONTE CARLO—*Swan Lake*, *Spring Waters*, *Lamentations of Jane Eyre*, *Pas de Quatre*, *The Dying Swan*, and *Yes, Virginia*, *Another Piano Ballet*, performed by the all-male company. Lehman Center, Bedford Park Boulevard West, Bronx (960-8833). 2/4 at 8. \$8-\$11.

EIKO & KOMA—*Night Tide*, plus other radical-theatre repertory pieces. Bessie Schönberg Theater, 219 W. 19th (924-0077). 2/1-4 at 8; 2/5 at 3. \$7.

JOAN EVANS DANCE THEATRE—*If I Should Die Before I Wake*, solos by Evans. Cash Performance Space, 10 E. 18th St., 3rd floor (924-0077). 2/2-5 at 8. \$5.

THOMAS PINNOCK—The choreographer performs "Immigrant Folk Tales," revolving around African rites, with music by Bob Marley and the Wailers. Vital Arts, 78 Fifth Ave. (675-1136). 2/3, 4 at 8, 2/5 at 3. \$6.

MARLEEN PENNISON AND DANCERS—*The Departure*, a new dance drama, and *The Routine*. La Mama, E.T.C., 74A E. 4th St. (475-7908). 2/1-5 at 7:30. \$10-\$12.

RIVERSIDE DANCE FESTIVAL—Sin Cha Hong's Laughing Stone Dance Company, 2/1, 3 at 8, 2/5 at 2. Billy Siegenfeld and Dancers, with two N.Y. premieres. 2/2, 4, 5 at 8. Riverside Church, the Drive at 120th St. (864-2929). \$6.

ROBERT SMALL—Premiere of *Anything With a Heartbeat*, an evening-length solo work, to music by Ron Anderson. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 1/31, 2/7, 14, 21 at 8. \$7.

OTHER EVENTS

Happenings

HAPPY NEW YEAR—It's the Chinese year 4682, the Year of the Rat, and the Chinese community is celebrating all over town. New Year's Eve is 2/1, and at 11:30 p.m. fireworks will break out in Chinatown to open the festival. Next day at 3, the traditional parade complete with prancing dragon, wildly decorated floats, and firecrackers will wind along Mott St., and at noon, 2/3, in the atrium at Citicorp (Lexington-Third at 53rd St.) there will be a lively program of Chinese opera, dance, music, by a large performing group. All this is free—we just have to be in the right place at the right time. . . The Brooklyn Botanic Garden, 1000 Washington Ave., is helping out in the celebration, with "Full Moon and Blossoming Flowers," a program 2/5 in the auditorium. At 2, Dr. Stephen K-M Tim will give an illustrated talk, "In a Chinese Market," about Oriental produce available in the city, including medicinal plants. And at 3, the Chinese Music Ensemble of New York will offer folk music in various regional styles, performing on authentic instruments. Admission is \$2. . . And why not make this the time to see "Peach Blossom Spring," the exhibition of garden paintings and scrolls near the Chinese court at the Metropolitan Museum?

GREATER NEW YORK INTERNATIONAL AUTOMOBILESHOW—The 85th edition, at the Coliseum, Columbus Circle, thru 2/5. Mon-Sat. 11 a.m.-10:30 p.m.; Sun. 10-8. \$6, children \$3. 700 cars from the U.S., Canada, Japan, and Europe, with a record number of new models among them, together with antiques, racing numbers, and loads of accessories.

FEBRUARY IS BLACK-HISTORY MONTH, and news of a variety of events will appear here week by week. But note: Two performances by John S. Patterson of "The Dream Keeper Speaks: The World of Langston Hughes." The actor includes political poetry, character sketches, dance, and later protest poems. He'll be at the Public Library's Schomburg Center of Research in Black Culture, 515 Lenox Ave., 2/1 at 4; free, but reservations are necessary (862-4141). 2/3 at 7:30, you can see him at the American Museum of Natural History, C.P.W. and 79th St. First come, first served, is the seating rule. . . The Gaptooth Girlfriends, a group of black female poets, musicians, and actresses will appear in "Looking Back," at the museum 2/5 at 2 and 3:30. This one combines music, poetry, and dance. Phone 873-1300, ext. 514, for particulars on both of these programs. . . At the Brooklyn Children's Museum, 145 Brooklyn Ave. (735-4400), a for-everybody program 2/5 at 3: Izell R. Glover talks about the black cowboy in the history of the Old West. Free.

CITY STAGES, with a variety of entertainments to offer: The newest edition of Ice Capades opens at Madison Square Garden 2/1, and will be around thru 2/12. Figure skaters Dorothy Hamill and Charlie Tickner, Olympic medalists both, appear with comic stars of the ice, daredevil Steve Nelson (does he jump over 29 barrels?), pair and adagio skaters, and the precision Ice Capettes and Ice Cadets; don't forget the Smurfs, in a new number called "It's Fun to Be a Smurf"—did we ever doubt it? Performance times: 2/1, 8, 10 at 2 and 7:30; 2/3, 7, 9 at 7:30; 2/4, 11 at 11, 3, 7:30; 2/5 at 1:30, 5:30; 2/12 at 1:30, 5:30. \$7-\$11.50; children less at some (564-4400). . . The national theaters of Japan, Kongo Noh School and Shigeyama Kyogen, appear at the Beacon, 74th St. and Broadway (724-9510), for just two performances on this visit, 2/5 at 3 and 2/6 at 8. \$10-\$25. . . Performance Space 122, 150 First Ave. and 9th St., home to a variety of groups and individual performers, hosts a benefit for itself, in four parts, 2/3 and 4, at 8 and 11 p.m. each night. The lineup of guests is a long one; just a glimpse—part one, Melissa Fenley, Johanna Boyce; part two, the Wooster Group, Bob Telson, Spaulding Gray; part three, Douglas Dunn & Dancers, Bob Holman; part four, Nina Martin, Meredith Monk. \$10 each show (477-5288).

SOUTH STREET VENTURE, an hour-long, multi-screen film collage on the history of the Seaport Museum area, narrated by Colleen Dewhurst. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Every hour on the hour: Sun-Thurs., 11-6; Fri. and Sat., 11-8. \$4.50, children under 12 \$3.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). \$4.25; children under 12, \$2.50.

WORDS FROM THE WISE, for learning and fun.

Two of this quartet are at Marymount Manhattan College, 221 E. 71st St., and each is of special interest to women, though everyone's invited. A Midlife Fair, 2/2, 9:30 a.m.-2 p.m., offers workshops on financial planning, in-law relationships, long-range goals, and other topics. At lunchtime (take your own), writer-broadcaster Sherry Henry talks about "What I'm Doing With the Rest of MY Life." Admission is \$10 at the door (535-5400). . . "Issues for the Working Woman" is a Marymount seminar, 2/4, 1-5. Workshops will be on owning one's own business, packaging skills, changing careers, and office computers. Early registration (472-3800, ext. 533), \$20; \$25 at the door. . . Henry Hope Reed, Central Park and Municipal Art Society maven, talks on "Parks and Promenades in Naples and Caserte," 2/3 at 7:30, at the Urban Center, Madison Ave. and 51st St. Turn up for this and you can also see an interlude by Dave Davison on the Grand Canyon and Pike's Peak and listen to the New Brooklyn Flute Quartet for a bit. \$1 (861-9696). . . Translation for the Theatre: From the Stage to the Page to the Stage is the next PEN event, with Theatre Communications Group, Inc. 2/1 at 8, and free, it's at the Salmagundi Club Gallery, 47 Fifth Ave., near 12th St. (235-1977); speakers are Zelda Fichandler, Arena Stage director-producer; literary-dramatic agent Helen Merrill; playwright Lanford Wilson; and translator Gitta Honegger, with moderator James Leverett. A reception follows.

MORE CALENDAR NOTES—Quilt fanciers have a couple of days left to catch two exhibits, each on 1/30 and 31 only. At the New School, 66 W. 12th St., in room 410, 10:4-3:00: quilts from the school's classes are showing sketches, wall hangings, patchwork items, as well as a great range of quilts. At the Jefferson Market Library, Sixth Ave. and 10th St., you can see the one-of-a-kind creations of Holly Diane Shaw, hand-drawn and hand-sewn. . . Winter events include a "search party," 2/4, 10-4, at Wave Hill's Learning Center, 249th St. and Independence Ave., Riverdale (549-2055), with indoor and outdoor environmental workshops. Registration necessary; \$15, and take a brown-bag lunch. . . An astronomy program 1/31, at 7:30, features Dr. Roger Opshtbaum on "the greenhouse effect" of chemicals in our atmosphere. Richard Wolfert will talk about winter's night sky. At Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000). \$4. . . A winter flea market at the Cathedral of St. John the Divine, north hall of the Undercroft, Amsterdam Ave. and 112th St., will benefit the Cathedral's solar-greenhouse project and the World Good News Network. Date is 2/4, 10-4.

Tours

HARLEM SPIRITUALS—(275-1408). Spirituals and Gospel tour, Sun. 9 a.m.-1 p.m. Residential sections, the Morris-Jumel Mansion, and a Baptist church service. \$22; reserve by 1 p.m. Sat. . . Soul Food and Jazz tour, Fri. and Sat., 7:30-midnight, with dinner, jazz, drinks. \$49; reserve 24 hours ahead.

WESTBETH ARTISTS' STUDIOS—Visit them with the Floating Gallery (254-3690). 2/4 at 1. \$5. Call for meeting place.

JAMAICA BAY, Canarsie to Barren Island, with the Shore Walkers of N.Y. 2/5 at 10:30 a.m., meet on Canarsie Pier, reached by LL line (14th St. in Manhattan). Dress v.c.r.mly. \$3.

MIDTOWN WEST SIDE, formerly Hell's Kitchen. Adventure on a Shoestring (265-2663). 2/5 at 2:30, meet NW corner of 50th St. and Eighth Ave. \$5.

URBAN PARK RANGERS—Tours and workshops, all free unless noted. Bronx: 2/4 at 1, meet at Crotona Park Boathouse, Crotona Park East between Charlotte St. and Suburban Pl. (589-0096), to learn something new about well-known animals. 2/5 at 1, meet at corner of Moshulu Ave. and Broadway, to learn how to measure trees. . . Brooklyn (856-4210): 2/5 at 1, meet at Prospect Park's Litchfield Villa, 95 PPW and 5th St., to learn how to identify winter's trees. 2/4 at 1, meet at the park's seal pool for a tour of the park's past, present, future. . . Manhattan (397-3091): 2/5 at 10 a.m., Central Park's Heritage Trail; by cross-country ski (take your own equipment), if snow; otherwise, by shank's mare. Meet at the Dairy, 65th St. west of the Zoo.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes (204-1112, mornings). Meantime: 2/5 at 1, a trip to Clay Pit Ponds State Park Preserve, S.I., to learn about winter's field flowers. To register: 967-1976.

SOUTH STREET SEAPORT MUSEUM—For information on winter schedule of tours of ships and the area, phone 669-9400.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens. A wetland walk, every Sun. at 1. \$1. . . Wave Hill, 249th St. and Independence Ave., Bronx. A greenhouse and garden walk, every Sun. at 2:15. Free.

GREENWICH VILLAGE—Seven days a week, at 11 a.m. and 2, for two hours; reservations only (226-1426); \$5; under 16, \$3.50.

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of country hikes.

Sports

HOCKEY—N.Y. Rangers, Madison Square Garden (563-8036), \$7-\$18. Next home game: 2/15. . . Islanders, at Nassau Coliseum, Uniondale, L.I. (516-794-4100), \$14-\$22. 2/2 at 8:05, vs. St. Louis. 2/4 at 5:05, vs. Pittsburgh.

BASKETBALL—N.Y. Knicks, at Madison Square Garden (563-8000). \$7-\$15. 2/6 at 8, vs. Golden State.

GOLDEN GLOVES BOXING—The annual amateur tournament, Madison Square Garden Felt Forum (564-4400). 1/31, 2/1-2, 8-9, at 8. \$5-\$7.50. Next bouts, 2/22-23.

COLGATE WOMEN'S GAMES—Track-and-field events for girls and women. Pratt Institute, Wiloughby and Hall Sts., Brooklyn (310-2195, weekdays). Semi-finals 2/4 at 9 a.m. Free.

INDOOR SOCCER—New York Arrows, at Nassau Coliseum, Uniondale, L.I. (516-692-7769). Next home game, 2/10. . . Cosmos, at Madison Square Garden (564-4400). \$5-\$12. Next home game, 2/17.

Children

Note: For other, continuing, children's entertainments, refer to last week's issue.

PETER YARROW AND FRIENDS—Benefit concert, at P.S. 6, 45 E. 81st St. (744-0496, evens). 2/4 at 2:30 and 7:30. \$3.50; adults \$7.50.

THE ALMOST MISADVENTURES OF ANNA POTATO—Village Performers, 98A Third Ave. (505-6601). Sat. and Sun. at 2. \$4; adults, \$5.

EVOLUTION, a 1923 film by Max Fleischer; early animation about the universe. Also "Poppeye" shorts. Squat Theater, 256 W. 23rd St. (206-0945). 2/3, 4 at 2 and 4. \$2, adults \$4.

BROOKLYN PHILHARMONIC, Tania Léon conductor; Linanell Rivera and Joseph Zwierling, as Mimi, performing to music of Ibert, Joplin, others. Brooklyn Academy of Music, 30 Lafayette Ave. (636-4120). 2/4 at 2. \$3, adults \$5.

PUPPET WORKSHOP, with Amy Goldbas; Hands-on experience. Cooper-Hewitt Museum, 2 E. 91st St. (860-6868). 2/5 at noon. \$3.

THE TOWN MOUSE AND THE COUNTRY MOUSE—Aesop's fable, by Rainbow Puppet Works, Lincoln Center Library, Amsterdam Ave. entrance (870-1633). 2/4 at 3. Free, but must reserve.

PENNY JONES PUPPETS—Barnes & Noble Sale Annex, Fifth Ave. at 18th St. (675-5500). 2/5 at 11:30 and 1. Free.

THE TONY AWARD, a musical tribute to the theater's coveted prize. Song and dance, with young performers in songs from past winning musicals. Walden School, C.P.W. and 88th St. (877-7621). 2/3, 4 at 7, 2/5 at 5. Free.

THE BLACK STALLION—Benefit showing of the movie, for Committee for a Creative Playground. Loew's 83rd St. Quad, on Broadway (877-2354). 2/4 at 10 a.m. \$4.

ON THE RIGHT TRACK—Footprints and other signs of urban park animals. A program at Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens, 2/5 at 1:30. \$2; must pre-register.

ONCE UPON A . . . SUNDAY—Storytelling for ages 5 and up. 92nd Street Y at Lexington Ave. (427-6000, ext. 137). 2/5 at 11 a.m., Richard Lewis with "Enchantments of the Sky," poems and tales. \$3.50.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). 2/4 at 1:30, Hudson Vagabond Puppets in "The Silly Jelly Fish." \$2.50. . . Please Touch demonstration follows at 2:40. \$1. . . 2/5 at 3: The Art of the Clown, with Bond Street Theatre Coalition. \$3.

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OTHER EVENTS

MICHAEL TAUBENSLAG PRODUCTIONS—Jan
Hus Playhouse, 351 E. 74th St. (772-9180). 2/5 at
1:30, "The Funzappop Magic Show," with audi-
ence participation, music, animals. \$3.50.

PUBLIC LIBRARY—Yorkville branch, 222 E. 79th
St. (744-5824): Pre-school picture-book hours Wed.
at 4, ages 3-4; Tues. at 4, ages 5-7. 2/2 at 4, short
films, ages 3-8. . . Muhlenberg branch, 209 West
23rd St. (924-1585). Thurs. at 3:30, stories in English
and Spanish. . . 67th St. branch, 328 E. 67th. 2/6 at
4, story hour for 3-6-graders. Free.

CENTRAL PARK LEARNING CENTER—Exhibits
on weather, geology, etc. Belvedere Castle, 79th St.
south of the Great Lawn. 2/4 at 1, "Animal Tales and
Animal Masks," with the Dore Family Storytellers.
Free, but must pre-register (772-0210). 2/5 at 1, Dr.
Quackenbush and "A Juggle-Up of Fun." Free.

ANDROCLES AND THE LION—Musical, with audi-
ence participation, by On Stage, Children! Hartley
House Theater, 413 W. 46th St. (787-1073). Sat. thru
3/17, except 2/25; at 1 and 3:30. \$3, adults \$4.

HANSEL AND GRETEL—Cottage Marionette Thea-
ter, Swedish Cottage, near Central Park West and
81st St. footpath. (988-9093). Sat. thru 6/2. \$1.50.

BEAUTY AND THE BEAST, by the Puppet-Folk
Theatre Co., in shadow puppet theater. 53 Hudson
St., 3 blocks north of Chambers St. (249-4325). Sat.
and Sun. at 3. \$2.50, adults \$4.

TALES OF CHELM—Riddling jokes, comedy, songs
in the land of Chelm. New York Theatre Ensemble,
62 E. 4th St. (697-2549). Sun. at 2 thru 2/19. \$4.

CRICKET ON THE HEARTH, Dickens's fairy tale.
Theater of the Open Eye, 316 E. 88th St. (534-6909).
2/7, 14 at 7:30. \$4.

TALES OF TREASURE ISLAND—Papageno Pupp-
et Theater in a musical version for rod puppets.
West Side YMCA, 5 W. 63rd St. (877-4852). Sat. at
2:30 and 3:30, Sun. at 1 and 2. \$2.50.

LITTLE PEOPLE'S THEATRE COMPANY—
"Humpty Dumpty Falls in Love," Sat. and Sun. at
1:30, and "Three Little Pigs," Sat. and Sun. at 3, thru
4/8. Courtyard Playhouse, 39 Grove St., near Sheri-
dan Square (765-9540). \$3.50.

THE MOUSE HOUSE, and Marionette Ballet; with
guest Twee-Dee, the clown puppet. Alice May's Pup-
pets, at the Origami Center, 31 Union Square West
(255-0469). Sun. at 2 thru 2/19. \$2.50. Reservations
a must.

ALFRED THE DRAGON AND THE PHANTOM
BALLOON STEALERS—Children's Improv. Co.,
with audience participation. New Media Repertory
Co., 203 E. 88th St. (860-8679). Sat. at 3:30; \$3,
adults \$3.50.

TOTO AND THE WIZARD OF WALL ST.—A rock
musical, at Fourth Wall Repertory, Truck and Ware-
house, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30.
\$4, adults \$5.

13TH STREET REPERTORY COMPANY—Sat. at
1, "Skye, the Kingdom of Dragons"; at 3, "The Snow
White Show." Sun. at 1, "The Empire Laughs Back";
at 3, "The Snow White Show"; at 5, "Ride With Me
to Freedom." 50 W. 13th St. (675-6677). \$3.

G.A.M.E.—Manhattan Laboratory Museum, 314 W.
54th St. (765-5904). Wed.-Fri. and Sun., 1-5; Sat.,
11-5. Weekends, \$3; adults, \$2; weekdays \$2 and \$1.
Exhibit thru 1/31: "Time Scores: New Performance
Notations for Music, Dance, Drama, Video, Poetry."
Sat. at 4, animal feeding. 2/4 at 2, Mime sketches by
the Mimestrals; \$1.50. 2/4, 5 at 3, "Have a Heart," a
valentine workshop. 2/5 at 2, magician George
Koury. Free with museum admission.

METROPOLITAN MUSEUM OF ART, Fifth Ave.
at 82nd St. (879-5500). Pay-what-you-wish admis-
sion. In the Children's Bookshop: Storytime every
Sat. and Sun. at 3 and 4. 2/5 at 1:30, Takako Takaha-
shi, with Sumi-e and Japanese calligraphy. Also
"theme" programs Sat. and Sun., with talks, work-
shops, films, etc. 2/4, 5, "Patterns."

STATEN ISLAND CHILDREN'S MUSEUM—15
Beach St. (273-2060). Tues.-Fri. 1-5, Sat. 11-5, Sun.
noon-5. 50 cents, adults \$1. Special exhibit: "Sound-
tracks," on sound and music, environment, participa-
tion, and education. Feb. is Black History Month. 2/
4 at 1:30, "Pluck Your Own Bass"; take a coffee can
and learn how to make and play a washtub bass. 2/
5 at 1:30, Charles C. Thomas with poetry, dance,
song, stories—with instruments and costumes. Free
with museum admission.

BROOKLYN CHILDREN'S MUSEUM—145
Brooklyn Ave. (735-4432). Daily except Tues.; week-
days 1-5; Sat., Sun. and school holidays, 10-5. Free.
Workshops, library, learning activities. Special ex-
hibit: Discover Dolls, Reflections of Ourselves. Wed.
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tory; 2/1 and 4: "Steam Trains (1920)."

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AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun., Tiberio Nascimento. Mon., Aloisio Aguiar. Tues. & Wed., George Andre. Thurs., Mario Toledo. Fri., Kenia. Sat., Clarice Taylor. AE, CB, DC

BLUE NOTE—131 W. 3rd St., 475-8592. Shows at 10 & midnight, Fri. & Sat. 10, midnight and 1:30. 1/30, Craig Purpure. 1/31, 2/1, Joanne Brackeen Trio; Carmen Lundy and Trio. 2/2-5, Jackie McLean & René McLean. 2/6, Perry Robinson's Licorice Factory. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 2/2, Towner & Abercrombie. 2/3, 4, Steve Goodman. 2/12, David Bromberg. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 1/30-2/4, Steve Kuhn and Harvie Swartz. 2/6-11, Kenny Barron. Music from 9:45. AE, CB, DC, MC, V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., Ruth Brisbane and Trio. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz. Blues & Dixieland Band. Music from 8-11. AE, MC, DC, MC, V.

THE COOKERY—University Pl., at 8th St., 674-4450. Jazz singer Carrie Smith, Wed.-Sat. at 9 & 11. Singer Laura Theodore, Sun.-Tues. at 9 & 11:15. Fri.-Sat. at 11:30. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 2/2, Old-Time Jam Session. 2/4, Dance party with Snakelips. 2/9, Joe Val and the New England Bluegrass Boys. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 1/30, The Ed Polcer Quintet. 1/31, Red Balaban and his Other Cats. 2/1-4, Balaban and Cats. 2/5, Buddy Tate Quartet. AE, DC, MC.

FOLK CITY—130 W. 3rd St., 254-8449. 1/30, Beth Lapides. 1/31, UFO's Over Oregon. 2/2, The Alien Comic, The Dink Family Saga. 2/3, Patrick Sky. 2/5, Jane Brucker. 2/6, Jim Morris. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 1/30, Andy Bey Trio. 1/31-2/2, Reggie Workman and Rahn Burton. 2/3, 4, Connie James. 2/5-9, pianist Armen Donelian with Harvey Swartz on bass. Upstairs: The High Heeled Women return every Thurs. and Fri. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Baba Motta Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Matt McErlean Trio with Alicia Sherman. Sun.-Fri., 5-10, Don Golson. AE, CB, DC, MC, V.

HORS D'OEUVRE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., Judd Wolfin Trio plays for dancing, alternating with Peter Malenverdi from 4-9, and Chuck Folds from 9:30. Sun. 4-9, Mon. 7:30-12:30 a.m., The Tony Cabot Trio. AE, DC, MC, V.

JASMINE—168 W. 96th St., 662-6665. New York's newest jazz club. 1/30, The Darryl Foster Group featuring Alyson Williams. 1/31-2/12, pianist Randy Weston and his trio. Music nightly 10 p.m.-2:30 a.m. No credit cards.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 1/31-2/4, pianist Hilton Ruiz with Major Holley on bass. Sun. & Mon, pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 2/25, singer Julie Wilson in Julie Wilson sings the Lyrics and Music of Cole Porter. Tues.-Sat. at 9:30 &

11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays.

AE, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Alan Russel Big Band with The High Tones. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., Sol Yaged All-Stars. Fri., David Ostwald and his Gully Low Jazz Band. Sat., Bob Cantwell and the Saturday Night Stompers. Sun., Bob January and his Band. AE.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 1/30, Gil Evans Orchestra. 1/31, Roads Scholars. 2/1, Mr. Spats. 2/2, Rock Wilk. 2/3, 4, Jamaaladeen Tacuma. 2/5, Onaje "Allen" Gumbs. 2/7, David Lahm. MC, V.

SIDEWALKERS—12 W. 72nd St., 799-6070. Seafood restaurant. Singer-guitarist Bill E. Holster performs Tues.-Sat., thru 2/11. AE, CB, DC, MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 1/31, Leslie Fradkin and Valerie Block. 2/2, Another Look. 2/3, Jeff Horn; Action Faction. 2/4, Judith Cohen; Michael Greer. 2/5, Kimboto. 2/7, Scott Connors. 2/8, Future Fuzz. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 1/30, Malachi Thompson and The Free Bop Band. 1/31-2/4, Archie Shepp Quintet. 2/7-11, The George Russell Orchestra. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. 1/31-2/4, Esther Marrow sings Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. 2/7-11, Barbara McNair. AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 1/30, Machito Big Band; Johnny Rodriguez with Jon Faddis. 2/6, Ruben Blades y Los Seis del Solar with jazz soloist Hilton Ruiz. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30, & 1 a.m., 1/30, Frank Foster's "Loud Minority" Big Band. 1/31-2/5, Larry Coryell Quartet featuring Albert Dailey, George Mraz, Billy Hart and singer Julie Coryell. 2/6, Mel Lewis and the Jazz Orchestra. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 1/30, 31, Shelbo Jump Band. MC, V.

WUGIE'S—1319 Third Ave., bet. 75th & 76th Sts., 879-1001. Mon., comedy night. Tues., singer "Cyre." Wed., singer Margaret Taylor. Thurs. & Sat., Red Hook. Fri., Kenny Brauner's Duo. Sun., 88 Keys. Music nightly at 10, except Mon. at 9. AE, DC, MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 1/31-2/4, pianist Jim Roberts with Brian Torff on bass. (No live music on Mondays.) AE.

Comedy/Magic

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. AE, CB, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. 1/30, 31, Second Line. AE, DC, MC, V.

Comedy/Magic

BIG APPLE COMEDY ROOM—157 E. 55th St., 752-2040. Sat., comedy night with m/c Nancy Redman. Shows at 9 and 11:30. No credit cards.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 1/31-2/5, comedian Joel Hodgson. Shows Tues.-Thurs., Sun. at 9, Fri. & Sat. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers. 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 2/4, comedian Red Foxx, Mon.-Thurs. 9 & 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. 9:30, talent showcase with m/c Hiram Kasten. AE, CB, DC, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel) 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Joe Devlin with comedian Terry Day. Thurs., magician Iman with Terry Day. Fri., magicians Slydini & Peter Maloney with comedian Barry Niekrug. Sat., magician Peter Samelson, mentalist Marvin Bakalar with Barry Niekrug. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with dancing to the Confrey Phillips Trio, Tues.-Sat. from 10 p.m.-4 a.m. (membership). AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Singer Michelle Celli performs thru 2/11, alternating with singer-pianist Tommy Furtado, nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. AE, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Continental restaurant. Theater/Cabaret Room: Blossom Dearie sings Wed.-Sat. at 6:30. John Wallowitch and Bertram Ross, Tues.-Thurs. at 9. Peggy Hewett's *New Tropical Revue*, Fri. at 9, Sat. at 9 & 11. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *C'est Si Bon* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only*, an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar. 1/30-2/4 at 8:30, Jane Harvey followed by Marilyn Sokol at 11. AE, MC, V.

NIGHTLIFE

GOODTIMES—3rd Ave. at 31st. 686-4250. Cabaret musical, *Goodbye, Corona*, starring Joey Faye in a 90-minute revue, Mon.-Thurs. at 8, Fri. & Sat. at 7. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric hideaway cafe/restaurant facing the Hudson River. Thru 2/19, singer Larry Kert entertains Wed.-Sun. at 9, Sat. at 9 & 11:30. AE, MC, V.

O'NEAL'S 43RD STREET—147 W. 43rd St., 764-6200. Upstairs: Comedy revue, *Serious Bizness*, featuring David Babcock, Jill Larson, Don Perman and Nealla Spano, Tues.-Thurs. at 8, Fri. & Sat. at 8 & 10:30, Wed. at 5:30. Every Wed. at 10, political humorist Joan Cushing/Mrs. Foggybottom. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, *Forbidden Broadway '84*, a musical comedy revue by Gerard Alessandrini. Thurs. at 11, thru February, *Miss Gulch Lives*, a musical revue by Fred Barton. AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., 334-8155. Little Room: 2/3, Judy Kreston and pianist David Lahm in *Life Goes On... In Cabaret*. 2/4, Kitt Moran. Shows at 10 p.m. AE, CB, DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room**: Right across the hall, with the same stupendous view, Sy Oliver and His Orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SILVER LINING—349 W. 46th St., 245-5100. Restaurant/Cabaret. 1/30, 31, Mary Stout and John Rand. Musical revue, *An Evening at the Cotton Club*, Wed. & Thurs. at 8, Fri. & Sat. 7:30 & 10:30. AE, CB, DC, MC, V.

S.P.O.R.—133 Mulberry St., 925-3120. Upstairs: *That's Entertainment II*, a musical revue, Fri. at 11:30, Sat. at 10:30 & 12:30. Dancing between and after shows. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. Oak Room: Singer-pianist Steve Ross every Wed.-Sat. from 9:30, Sun. from 5. AE, CB, DC, MC.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe**: Intimate supper-club/bar. Thru 3/10, jazz pianist George Shearing with Don Thompson on bass, Tues.-Sat. 10 & midnight, **Bemelmans Bar**: Jazz-pianist Barbara Carroll plays Mon.-Sat. from 9. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain**: Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's**: Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5-11. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage**: Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Sybils**: Disco Mon.-Sat. from 8-4 a.m. **Hurlingham's**: Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **International Promenade**: Pianist Spencer Glanz, Mon.-Fri. from 4:30. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. James Raymond and Michael Devon alternating at the piano, Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St., 245-5000. **Le Patio**: Pianist Kevin Olson, Tues.-Fri. 5:30-7:30. Dottie Stalworth and Fred Hunter play Mon.-Sat. 9:30-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room**: Pianist Ruth Andrews plays Tues.-Sat. 6-11. **Oak Room**: Pianist Mary Pollard Mon.-Fri. 5:30-9:30. John Morris takes over Tues.-Sat. from 9:30-1:30. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana**: Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's**: Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30, thru 3/13. **La Ronde**: *Paradise on Ice*, an elaborate ice-skating

revue, extended thru 2/18, Mon.-Sat. at 9:30 and 11:30. Dance music between and after shows. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 759-9020. **Le Petit Cafe**: Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room**: *Hooray for Hollywood!* (a non-stop musical revue) Mon.-Tues. at 9, Wed.-Sat. at 9 & 11; thru 3/3. **Astor's**: Pianist Ann Hampton Callaway, Mon.-Fri., 4-9; Sat., 6-9. The Mike Cerrati Trio, thru 3/3, Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-3 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley**: Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. **Rene Martel** plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace**: Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly plays Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein Fri.-Mon. 5:30-8:30. AE, CB, DC, MC, V.

Background Music

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., 344-3777. Italian restaurant with singer-pianist Artie Lee appearing Mon.-Fri. from 5:30-10:30. AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

Piano Rooms

ANDREW WILLIAM—1340 First Ave., at 72nd St., 570-0060. Restaurant/piano bar with Bobbie Miller playing Tues. & Wed. from 7 p.m. Steve Glantz takes over Thurs.-Sat. AE, CB, DC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Jazz pianist Ellis Larkins, Mon.-Sat. 8-midnight. AE, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **Cabaret/piano bar**: 1/30, Russ Thacker and Allen Hill. 1/31, Teri Lynn Paul. 2/1-4, *Bring Back the Spirit* musical revue. 2/6, Semina de Laurentis; Mr. Ruby Rims. No credit cards.

DUPLEX—55 Grove St., 255-5438. **Cabaret/piano bar**: 1/30, Ginny Dustin; Lee Byar. 1/31-2/4, *The Nunsense Story*. 2/5, Lynn Lavner; Bruce Hopkins. 2/6, Collins & Friedman. Shows at 8 and 11. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 2/4, 7-11, Dick Wellstood. 2/5, Keith MacDonald. 2/6, Dick Hyman. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. 1/30-2/25, pianist-singer Larry Johnson presents his 'One Man Musical Extravaganza,' Mon.-Thurs. 8-1, Fri.-Sat. 8-2 a.m. AE, CB, DC, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Sat. from 7 p.m. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Charles Lindberg takes over. AE, CB, DC, MC, V.

OLIVER'S—141 E. 57th St., 753-1980. Upstairs: Sun., pianist Norman Curtis. Pianist Al Foster, Tues.-Fri. from 9 p.m.-1 a.m. Mon. at 9, *Broadway Tomorrow*, hosted by Elyse Curtis. AE, DC, MC, V.

THE RAVELLED SLEAVE—79th St. at Third Ave., 628-8814. Continental restaurant. Richard Siegel and Tony Stephano alternate at the keyboards. AE, MC, DC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Caroline Schwartz at the piano. Thurs., Bobbi Miller. Fri., Pat Kirby. Sat., Howard Sloan. Music from 8:30. AE, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Singer-pianist Dennis Liburd plays Mon.-Tues. from 6. Singer-pianist Bill Zeffiro plays Wed.-Sun. from 6 to closing. Upstairs: *Class Act*, a new musical revue featuring Paul Fredricks, Susan Mondzak, and Sally Yorke, Wed.-Fri. at 11, Sat. 9 & 11. AE, DC, MC, V.



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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly \$15 and under*
(M)	Moderate—Mostly \$15-\$35
(E)	Expensive—Mostly \$35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo, aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30. Fri.-Sat. to 1:30 a.m. Ent. nightly. (I-M) AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. (M) AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30. Fri. to 12:30. Sat. to 1. Sun. to 11:30. Closed Mon. (M) AE, DC, MC, V.

BERNSTEIN ON ESSEX—135 Essex St., 473-3900. Casual. Kosher-Chinese-Deli. Spcls: fong wai, sweet and pungent beef/veal, pastrami & corned beef sandwiches. Open Sun.-Thurs. 11 a.m.-1 a.m., Fri. to 2 p.m., Sat. 7 p.m.-3 a.m. Private parties for 60. (M) MC, V.

CINCO DE MAYO—349 W. Broadway, 226-5255. Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Closed Mon. (I) AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Thurs. 5-10. Fri.-Sat. to 11. Sun. noon-8 p.m. Private parties for 30-100. Ent. nightly from 6. (M) AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

FULTON STREET CAFE—11 Fulton St., 227-2288. Casual. American-Seafood. Spcls: steamed 1-lb lobster, Manhattan chowder, mixed fried fish, seafood kebab. L daily 11-4. D daily 4-10. Ent. Thurs.-Sun. 5-11. (I) AE, CB, DC, MC, V.

GIANNI'S—15 Fulton St., 608-7300. Casual. Northern-Italian. Spcls: garlic bread in pesto sauce, chicken primavera, linguine Gianni, cappuccino mousse pie. Res. sug. L Mon.-Fri. 11-3. Br Sat.-Sun. 11-3. D daily 6-1 a.m. Disco Fri.-Sat. (M) AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr Prince St., 475-7500. Casual. Italian. Spcls: onion soup Milano style, ravioli with walnut sauce, cotechino with light tuna sauce, assorted focaccia. L daily noon-3. D Mon.-Sat. 6-11. Bar open from 5. (M) AE, CB, DC.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalley with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. (M) AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30. Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30. Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30. Fri.-Sat. 6-10:30. (M) AE, CB, DC, MC, V.

LAUGHING MOUNTAIN—148 Chambers St., 233-4434. Casual. American-Nouvelle. Spcls: marinated chicken roasted in tamari, sea bass in black bean and ginger, tofu stuffed with mushrooms and leeks. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4:30. (M) AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. French-American. Spcls: prawns provencale, salmon champagne, veal with morels. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. (I-M) AE, CB, DC, MC, V.

THE NORTH STAR PUB—93 South St., 509-6757. Casual. English-Pub. Spcls: fish & chips, cornish pasties, scotch eggs, steak & kidney pie. Open for L & D daily 11 a.m.-2 a.m. (I) AE, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese. Spcls: traditional kyoto, ganmodoki, konowata, ikura. Res. nec. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. (M) AE.

QUON LUCK—66 Mott St., 226-4675. Casual. Cantonese. Spcls: wong shew opp, braised duck. Open daily noon-1 a.m. Complete D. (I) No Credit Cards.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby-back ribs, steaks, chops, fresh fish daily. L Mon.-Fri. noon-4. D Mon.-Fri. 4-midnight, Sat. to 1 a.m. Private parties. Ent. Closed Sun. (I) AE, CB, MC, V.

ROEBLING'S BAR AND GRILL—11 Fulton St., 608-3980. Casual. American-Seafood. Spcls: fresh Norwegian salmon in mustard sauce, Roebling's fish stew, grilled sirloin steak. Res. sug. L Mon.-Sat. 11:30-5. Br Sun. 11:30-4:30. D Sun.-Thurs. 5-11. Fri.-Sat. to midnight. Bar open til 2 a.m. (M) AE, CB, DC, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. (M) AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American. Spcls: tournedos abréantes, seafood pie, red snapper. Res. sug. L Tues.-Fri. noon-3. Sat. 11:30-4. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. (M) AE, MC, V.

S.P.O.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1. Sat. 1-1. Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. (M) AE, CB, DC, MC, V.

TAMU—340 W. Broadway, at Grand St., 925-2751. Casual. Indonesian. Spcls: rijstafel, ayan goreng, sate babi. Res. sug. Br Sat. - Sun. 1-4. D Sun. - Thurs. 6-11:30. Fri. to 2 a.m., Sat. 4-2 a.m. (I-M) AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. (I) AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3. Sun. to 7. Res. nec. (M) **Cellar in the Sky**: Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. (E) **Hors d'Oeuvre & City Lights Bar**: Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. (M) AE, CB, DC, MC, V.

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Seafood. Spcls: red snapper Grenoblois, Polynesian pineapple special, seafood in shells. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-10. Fri.-Sat. to 11. Br Sun. noon-4. Private parties 25-150. (M) AE, CB, DC, MC, V.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. (M) AE, CB, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30. Sun. 4:30-10. Closed Mon. (M) AE, CB, DC, MC, V.

DUMPLING HOUSE—207 Second Ave., at 13th St., 473-8557. Casual. Mandarin-Szechuan. Spcls: smoked tea duck, meat dumplings, fish pieces in wine sauce. Res. sug. L Mon.-Fri. 11-4. D Mon.-Fri. 4-11. Sat.-Sun. 11 a.m.-11 p.m. (M) AE, CB, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3:11-30. Fri.-Sat. to midnight. (I) AE, MC, V.

GRANADOS—125 MacDougal St., 673-5876. Casual. Spanish. Spcls: mariscada with green sauce, chicken villarroy, veal extremena. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Guitarist Fri.-Sat. 7-midnight. (I) AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. (I) AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. (M) AE, CB, DC, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. (E) AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. (I-M) AE, DC, MC, V.

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish daily. Res. sug. Open daily noon-11 p.m. (M) AE, V.

PIZZAPIAZZA—785 Broadway, at 10th St., 505-0977. Casual. American. Spcls: guacamole, hamburger, variety of deep dish pizza, salads, chili, cheesecake. Open Sun. - Thurs. 11:30 a.m. - 1 a.m., Fri. - Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. Private parties for 40. (I) AE, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11. Fri.-Sat. to midnight. Guitarist evenings. Also 82 Beaver St., 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9. Fri. to 10. Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. (M) AE, CB, DC, MC, V.

R. S. HOUSTON—92 W. Houston St., 477-5505. Casual. South Western-American. Spcls: barbecued duck, ribs, shrimp; chicken fried steak. D Tues.-

Thurs. 6-11, Fri-Sat. to midnight, Sun. to 10. Jazz
Fri-Sat. 9-1 a.m. Closed Mon. (I)
AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189.
Casual. Spanish. Spcls: paella à la Valenciana, maris-
cada Sevilla. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-
midnight, Fri-Sat. to 1 a.m., Sun. noon-midnight.
(I-M) AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual.
American Regional. Spcls: fried chicken, barbecued
steaks, crawfish. Res. nec. D daily 6-midnight. S
Tues.-Sat. midnight-3:45 a.m. Br Sun. noon-4. Private
parties. (M) AE

24 FIFTH AVENUE—24 Fifth Ave., at 9th St.,
475-0880. Casual. French. Spcls: Louisiana shrimp,
tartelette of escargot, ravioli with sweetbreads, white
chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30.
Br Sat. noon-4, Sun. from 11. D daily 5:30-11. (M)
AE, CB, DC, MC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390,
473-9804. Family-owned and decorated with the
Mosconis' own imported art. Casual. Italian. Spcls:
zuppa di pesce, scampi alla Mosconi. Res. sug. Open
Mon.-Fri. noon-11, Sat. from 1. Same menu daily.
Closed Sun. (I-M) AE, DC, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St.,
685-3828. Casual. Continental. Spcls: veal chop Sal-
vatore, double rib stuffed pork chops, red snapper en
papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11.
Br Sun. noon-5. Ent. nightly. (M)

AE, CB, DC, MC, V.
BIENVENUE—21 E. 36th St., 684-0215. Casual.
French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10.
Closed Sun. (I-M) AE, MC, V.

**FARNIE'S SECOND AVENUE STEAK PAR-
LOUR**—311 Second Ave., at 18th St., 228-9280/
475-9258. Casual. American. Spcls: steak, chops,
lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight,
Fri-Sat. 3-1, Sun. 3-midnight. Free parking. (I)
AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St.,
685-8727/685-8728. Dress opt. Northern Italian.
Spcls: panzerotti, tortellini, veal rollatini with green
noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri.
5-10:30, Sat. 4-11. Private parties for 25. Closed Sun.
(M) AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969.
Casual. Hong Kong style Cantonese. Spcls: dim sum
lunch, Hong Kong steak, seafood taronst, lemon
chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs.
3-11:30, Fri.-Sat. to 12:30. Private parties for 50.
(I-M) AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet.
27th-28th Sts., 725-1122. Casual. Hunan. Spcls:
jansze chicken, soong tze scallops, chen pi beef.
Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. Sat.
Sun. dim sum Br. (I) AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Conti-
nental. Spcls: duck salad, penne alla vodka, wild
game in season, fresh Dover sole. Res. nec. Open
daily 11:30 a.m.-2 a.m. (M) AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666.
Casual. Provençal French. Spcls: bouillabaisse, mi-
gnonette d'agneau aux herbes, ratatouille. Res. nec.
L Mon.-Fri. noon-2:30. D daily 6-11. (M)
AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909.
Dress opt. Spanish. Spcls: paella à la Valenciana,
chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs.
3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. (M)
AE, CB, DC, MC, V.

LIMERICK'S—573 Second Ave., bet. 31st & 32nd
Sts., 683-4686. Casual. Irish. Spcls: steak, seafood.
Res. sug. L Mon.-Fri. noon-4. D daily 4-1 a.m. Br
Sat.-Sun. noon-4. Complete L & D. Ent. nightly. (I-M)
AE, CB, DC, MC, V.

MADISON TOWERS HOTEL—22 E. 38th St.,
685-3700. Madison Towers Restaurant: Casual.
American-Greek. Spcls: pastichio, moussaka, fresh
fish daily, steak, chops. Open for B,L,D daily 6 a.m.-
10 p.m. Private parties for 10-170. (I) Whalers:
Dress opt. International. Spcls: smoked salmon, soup,
chili, chicken fingers with apricot sauce. Open daily
noon-1 a.m. Pianist nightly. (I) AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel,
490-8900. Jacket req. International. Res. sug. B daily
7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily
5-10:30. S 10:30-midnight. Light entrees served be-
tween meals. Ent. (M) AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central
Terminal, 490-6650. Casual. American-seafood.
Spcls: oysters, grouper, swordfish, red snapper. Res.
nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun.
(M) AE, CB, DC, MC, V.

PER BACCO—140 East 27th St., 532-8699. Jacket
required. Northern Italian. Spcls: scampi Per Bacco,
veal bel paese, pollo Janet. Res. sug. L Mon.-Fri.
noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed
Sun. (I-M) AE, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd &
34th Sts., 684-1757. Dress opt. Northern Italian.
Spcls: fettuccine casalinga, saltimbocca, pollo alla
Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs.
4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. (M)
AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St.,
(Grand Central) 850-5999. Jacket required. Nou-
velle-Continental. Spcls: tournedos of veal with wild
mushrooms and creme fraiche, Dover sole on leaf
spinach, marinated rack of lamb with rosemary and
dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11.
Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. (M)
AE, CB, DC, MC, V.

14th-42nd Streets, West Side

THE BALLROOM—253 W. 28th St., 244-3005.
Casual. Continental. Spcls: rack of lamb, fresh fish,
tapas. Res. sug. L Tues.-Fri. noon-3. Br Sun. noon-4.
D only Tues.-Sun. 6-11. Tapas bar 5-midnight. Com-
plete D. Ent. Closed Mon. (M) AE, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. Ameri-
can-Continental. Spcls: fresh seafood, prime rib. Res.
sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist
Mon.-Fri. eves. Closed Sun. (I-M) AE, MC, V.

CROCKFORD'S—358 W. 23rd St., 620-4620. Dress
opt. American-Continental. Spcls: roast lamb, quail,
osso buco. Res. sug. L Mon.-Fri. 11-3. D daily 5-11.
S daily 11-3 a.m. Br Sat. 11-4, Sun. from noon. Ent.
Tues.-Sat. from 9. (M) AE, DC, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress
opt. Italian-Continental. Spcl: veal Sorrentino. Res.
sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9.
Complete L & D. Closed Sun. (I)
AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel,
929-1855. Casual. Castilian. Spcl: lobster from tank.
Res. sug. Open daily noon-midnight. Inexpensive
lobster special daily. (M) AE, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. Ameri-
can-Continental. Spcls: London mixed grill, Keens
mutton chop, grilled bass with merlot. Res. nec. L
Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private par-
ties. Closed Sun. (M) AE, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. North-
ern Italian. No written menu. Spcls: seafood fra-
diavolo, jumbo prime shell steak, veal Alfredo. Res.
sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30.
Same à la carte offerings all day. Closed Sun. (M)
AE, CB, DC, MC, V.

**NEW YORK RESTAURANT SCHOOL DINING
ROOM**—27 W. 34th St., 947-7105. Casual. Ameri-
can. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri.
5:30-10. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th &
15th Sts., 242-9040. Casual. American. Spcls: sir-
loin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri.
noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun.
1-10. Complete D. Free parking from 5 & all day
Sat.-Sun. (M) AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St.,
bet. Lexington & Third Aves., in Citicorp Bldg.,
371-3367. Casual. Italian. Spcl: fettuccine Alfredo.
Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. (I)
AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations
Plaza at 44th St., in U.N. Plaza Hotel, 355-3400.
Dress opt. Continental. Spcls: veal steak with morel
sauce, grilled swordfish. Res. sug. B daily 6-10:30. L
daily noon-2:30. D daily 6-11. Champagne buffet Br
Sun. noon-3. Jazz and seafood Sun. 6-midnight. (M)
AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—
111 E. 48th St., in the Hotel Inter-Continental,
755-5900. Jacket required. Continental. Spcls: ter-
rine of sweetbreads with pistachios, sautéed veal me-
daillons with poached cucumbers, roast fillet of lamb
in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat.
11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. (M-E)
Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Fri.
3:30-10:30. AE, CB, DC, MC, V.

BILL HONG'S—227 E. 56th St., 751-4048. Dress opt.
Chinese-Cantonese. Spcls: lobster roe, lemon
chicken, mixed seafood in taronst. Res. sug. L Mon.-
Sat. noon-3. D Sun.-Thurs. 3-2 a.m., Fri.-Sat. to 3 a.m.
(M) AE, CB, DC, V.

BILL'S GAY NINETIES—57 E. 54th St., 355-0243.
Dress opt. American. Spcls: veal piccata, sirloin

steak, shrimp scampi. Res. sug. L Mon.-Fri. 11:30-3.
D Mon.-Sat. 5-midnight. Private parties for 20-60.
Ent. Closed Sun. (M) AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884.
Jacket required. French-Continental. Spcls: veal
paillard, poitrine de chapon, coquilles St. Jacques.
Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent.
nightly. (E) AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. For-
mal. American. Spcls: steak, chops, lobster, seafood.
Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to
10:45, Sat. 5-10:45. Closed Sun. (E)
AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual.
Cantonese. Spcl: song loong gai cube. Res. sug. L
Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-mid-
night, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet
parking after 6. (I) AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Ho-
tel, 687-1860. Casual. Continental-New Orleans.
Spcls: jambalaya, shrimp creole, oysters Rockefeller.
Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D
Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun.
(M) AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket re-
quired. American. Spcls: prime sirloin steak, lamb
chops, swordfish, striped bass. Res. sug. Open Mon.-
Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. (E)
AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720.
Dress opt. Classical Italian. Spcls: game, fettuccine.
Extensive wine library. Res. sug. L Mon.-Fri. noon-3.
D Mon.-Sat. 5-midnight. Closed Sun. (M)
AE, CB, DC, V.

FONDA LA PALOMA—256 E. 49th St., 421-5495.
Dress opt. Mexican. Spcls: camarones à la Fonda,
puerco adovado. Res. sug. L Mon.-Fri. noon-3. D
Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun.
5-10:30. Spcl. cocktail hour featuring Mexican hors
d'oeuvres. Strolling guitarists. (I-M) AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress
opt. International. Pool Room: L Mon.-Fri. noon-
2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D
5-6:30; after-theater D 10-11:30. Res. nec. Closed
Sun. (E). Bar Room: L Mon.-Sat. noon-2. D Mon.-Fri.
7:30-11:30, desserts & cheese tray 10:30-midnight.
Reduced-rate parking from 6. Private parties in both
rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St.,
688-2760. Dress opt. Northern Italian. Spcl: im-
ported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-
Fri. 3-midnight, Sat. noon-midnight. Valet parking
from 6. Private party room. Closed Sun. (M-E)
AE, CB, DC, MC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required.
Northern Italian. Spcls: malfatti, pollo toscana. Res.
nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15.
Closed Sun. (M) AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the
St. Regis-Sheraton Hotel, 753-4500. Dress opt.
French-American. Res. nec. Open Mon.-Sat. 7 a.m.-
midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. Pi-
anist 5:30-9; Broadway revue shows Mon.-Sat. at
9:30, Fri.-Sat. at 11:30. (E). St. Regis Bar: L Mon.-
Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun.
noon-midnight. Astor's: Cocktails Mon.-Thurs. 5-1,
Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757.
Dress opt. French. Spcls: veal chop, poached salmon.
Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight.
Banquets for 10-150. Closed Sun. (M)
AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. For-
mal. French. Spcl: côte de veau à la creme d'herbes
fraiches, le cassoulet du Chef Toulousain, bay scal-
lops sautées aux amandines. Res. nec. L Mon.-Sat.
noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed
Sun. (M-E) AE, CB, DC, MC, V.

LA PETITE MARMITE—5 Mitchell Pl., corner of
49th St. & First Ave., 826-1084. Dress opt. French.
Spcls: noisette de veau princesse, mousseline de sau-
mon, tarte aux pommes l'Alsacienne. Res. sug. L Mon.-
Sat. noon-3. D Mon.-Fri. 6-10:30, Sat. 5:30-11.
Private parties for 40. Closed Sun. (M)
AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal.
French. Spcls: bouillabaisse, breast of quail with rai-
sins, médaillons of venison with red and white wine
sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat.
6-11. Closed Sun. (E) AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/
986-4729. Jacket required. French. Spcls: canard à
l'orange, carré d'agneau bouquetière. Res. sug. L
Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L &
D. Closed Sun. (M) AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal.
French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri.
6-10, Sat. to 11. Closed Sun. (E) AE, DC, V.

RESTAURANT DIRECTORY

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghetti primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. (E) AE, CB, DC, MC, V.

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Northern-Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:10-30, Sat. 5-11. Complete L & D. Closed Sun. (M) AE, CB, DC.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E) AE, CB, DC.

MAHARLIKA L'AUBERGE PHILIPPINE À NEW YORK—556 Fifth Ave., at 46th St., 719-4688. Casual. Philippine. Spcls: stuffed shrimp/milk fish, ox tongue, adobo, chicken Manila. Res. sug. L Mon.-Fri. 11:30-2:30, D Mon.-Sat. 6-11. Cocktails Mon.-Fri. 5-7. Complete L. Closed Sun. (I) AE, MC, V.

MANHATTAN MARKET—1016 Second Ave., bet. 53rd-54th Sts., 752-1400. Dress opt. American-Nouvelle. Spcls: pecan breaded chicken breast with sour cream mustard sauce, calves liver with sherry vinegar and red currants, veal chop with fresh chanterelles. Res. nec. B Mon.-Fri. 7-10. L Mon.-Fri. 11:45-3. Br Sun. 11:30-3:30, D daily 5:30-11:30. (M) AE, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30, D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. Lobby Bar: Daily noon-midnight. (I-M) AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. (I-M) AE, CB, DC, MC, V.

MISS BROOKS RESTAURANT—926 Third Ave., at 56th St., 753-7620. Casual. American. Spcls: salad, omelettes, soup, brownies, open apple cake. Open daily 7 a.m.-11 p.m. Br Sat.-Sun. (I) No Credit Cards.

NADDEO'S STEAK & LOBSTER HOUSE—209 E. 49th St., in the Crystal Pavilion, 644-9100. Dress opt. American-Italian. Spcls: sirloin steak, lobster, veal piccata. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. Private parties for 45-150. (E) AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. (M) AE, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. (E) AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3:11-30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. (M) AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. (M) AE, CB, DC.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. (M) AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. (M) AE, CB, DC.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. (I-M) AE, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-

shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (I-M) AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. (M) AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. (M) AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. (M) AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5:10-30, Fri.-Sun. to 11. (I) AE, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. (M-E) AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. (M) AE, CB, DC, MC.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with taragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. (M) AE, CB, DC, MC, V.

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon-3. D daily 6-midnight. Private parties for 10-60. (M) AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. Bull and Bear. Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. (M). Peacock Alley Restaurant & Cocktail Lounge: Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. (M-E). The Waldorf Cocktail Terrace: Tea daily 2:30-5. Cocktails 2:30-1 a.m. Ent. Oscar's: Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun. to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5:30-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. Sir Harry's Bar: Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. (M) AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. (M) AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling

platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. (I-M) AE, CB, DC, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:10-30, Fri.-Sat. to 11. Complete D. Closed Sun. (I-M) AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. (I-M) AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. (I) No Credit Cards.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m.-2 a.m., video ent. nightly. Bar til 4 a.m. nightly. Private parties for 300. (M) AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sun. to 11. Free parking 5 p.m.-5 a.m. (M) AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sauté with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. (M) AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11. Sun. from 4:30. Complete L & D. (M) AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon-midnight daily. (M) AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. (M) AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. (M) AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. (M) AE, CB, DC, MC, V.

JACK KAPLAN'S AT WEST 47th—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 7 a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. (I) AE, DC, MC, V.

JACK'S EPICURE—344 W. 46th St., 581-3449. Casual. French-Northern Italian. Spcls: baked clams, chicken rollatone with fettuccine, fresh seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11, Sun. 4-8. Complete D. (M) AE, CB, DC, MC, V.

JOES PIER—52-163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. (M) AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. (I) AE.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. (E) AE, CB, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun. & holidays. (I-M) AE, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. (I-M) AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental-Swiss. Spcls: fondue, wiener schnitzel, émincé de veau zurichoise with rosti. Res. sug. Open daily 7 a.m.-midnight. Pianist 5-8 daily. (M) AE, CB, DC, MC, V.

OLUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. (I) AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. (M) AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. (M) AE, DC, V.

PERGOLA—252 W. 46th St., 664-8692. Casual. French. Spcls: fillet of sole, coq au vin, beef bourguignonne. L Tues., Thurs., Fri. noon-2:30, Wed & Sat. from 11. D Tues.-Sat. 4-9. Closed Sun. & Mon. (I) AE, MC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malabar, gosht vindaloo, murghe tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. (M) AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2). Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. (M) Rainbow Grill: Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). (M) AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. (M) AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. (M-E) AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. (I) AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. (M) AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. (I) No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. (M-E) AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. (E) AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also Victor's Cafe—240 Columbus Av. at 71st St., 595-8599. (M) AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. Sir Walter's: Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. (M) Bar & Lounge: American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

AMY'S—147 W. 57th St., 246-5445. Casual. Middle Eastern-American. Spcls: babaganoush, humus, falafel, hamburger on pita bread. Open daily 11:30-9. (I) No Credit Cards.

BRUNO—240 E. 58th St., 688-4190. Jacket required. Italian. Spcls: fish, veal, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. & holidays. (M) AE, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: chateaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. (M) AE, CB, DC, MC, V.

CAFE GALLERIA—115 E. 57th St., 308-5511. Casual. French-Italian. Spcls: fettuccine Galleria, Atlantic salmon with fennel, dill, lemon and wine sauce, chicken triestuna. Res. sug. L Mon.-Sat. 11:30-4:30. D Mon.-Sat. 4:30-11. Ent. Tues.-Sat. Closed Sun. (M) AE, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M) AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. (M) AE, CB, DC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. (I-M) AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. (M) AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. (M) AE, CB, DC, MC, V.

JOCKEY CLUB—112 Central Park S., in the Ritz Carlton Hotel, 664-7700. Formal. International. Spcls: ravioli filled maintenance, fillet of Dover sole. Jockey Club, lobster cake with oyster sauce. Res. sug. B daily 7-10. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D Mon.-Sat. 6-11, Sun. to 10. (E) AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. (I) AE, DC.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meriden, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. (M) AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet. 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. (M) AE, DC.

LES TUILERIES—40 Central Park S., 832-3833. Dress opt. French. Spcls: pissaladiere, bass with ginger, fresh pasta with lobster and basil, chicken-of-the-day. L daily 11-3. Afternoon tea 3-6. D daily 6-midnight. (M) AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon.-Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M) AE.

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:15. Complete L & D. Closed Sun. (M) AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also 1409 Ave. of the Americas, 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. (I) AE, MC, V.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. (E) AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meriden, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. (E) AE, CB, DC, MC, V.

MITSUKOSHI—465 Park Ave., at 57th St., 935-6444. Dress opt. Japanese. Spcls: sushi, shabu shabu, tempura. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 6-10. Private parties for 20. Closed Sun. (M-E) AE, CB, DC, MC, V.

NEARY'S PUB—358 E. 57th St., 751-1434. Jacket required. Irish-American. Spcls: steak, chops. L Mon.-Sat. noon-3:30. D Mon.-Thurs. 5-1, Fri. to 1:30, Sat.-Sun. 4-1. Br Sun. noon-3:30. (M) AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. (M) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. Edwardian Room: Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5-10, Fri.-Sat. to 11. Pianist daily 6-11. (M-E) Oak Room: Dress opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. S Tues.-Sat. 10 p.m.-1 a.m. Pianist daily. (M) Oak Bar: Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. Oyster Bar: Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. (I-E) Palm Court: Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. (E) Trader Vic's: Dress opt. Continental-Polynesian. Res. nec. Cocktails and hors d'oeuvres Mon.-Sat. 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11. (M-E) AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. (E) AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. (M) AE, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costoletta alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. (M) AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. (M) AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, médaillons de veau trésor des bois, canette de ferme au coulis de framboises. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. (E) AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. (M) AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. Saratoga: Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Sat. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. The Furnished Room: L daily noon-3. Afternoon

RESTAURANT DIRECTORY

tea 3-6. S 6-11. **The Terrace**—L Mon.-Fri. noon-3. D Mon.-Fri. 6-10. Cocktails daily noon-11 p.m. (M) AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Pre-theater D Tues.-Thurs. 5:45-6:45. Closed Sun.-Mon. (M) No Credit Cards.

BOBBY RUBINO'S PLACE FOR RIBS—1359 First Ave., at 73rd St., 772-7008. Casual. American. Spcls: ribs, chicken, steak. L daily 11-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m. (I) AE, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegwa, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. (M) AE, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. (I-M) AE, CB, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. (M) AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. Cafe Carlyle: Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. Carlyle Restaurant: French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. (M-E) AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. (E) AE, DC, MC, V.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. (I-M) AE, DC, MC, V.

ERIC—1700 Second Ave., at 88th St., 534-8500. Casual. American-Italian. Spcls: brie en croute, seafood combination, curry chicken salad with apples. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D daily 5-3 a.m. Private parties for 75. Ent. nightly. (M) AE, DC, MC, V.

GARDENIA—1373 First Ave., bet. 73rd-74th Sts., 772-8508. Dress opt. Continental-Hungarian. Spcls: Transylvanian consommé, veal Sindbad, trout Abbazia. Res. sug. D only Tues.-Sun. 6-midnight. Closed Mon. (M) AE.

ISLE OF CAPRI—1028 Third Ave., at 61st St., 232-9626, 758-1828. Casual. Italian homecooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.-Thurs. noon-11, Fri.-Sat. to midnight. Closed Sun. (M) AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10:30-3. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. (I-M) AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezilout. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. (M) AE, CB, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. (E) AE.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Br Sun. noon-4. D Sun. 5-9. (M) No Credit Cards.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. (I-M) AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. (I-M) AE, DC, MC, V.

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American-Northern Italian. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-5. D daily 5-11:30. (M-E) AE, CB, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy

sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. (M) AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. (M) AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. (I-M) AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. (E) AE, CB, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. (M) AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. Cafe Pierre: Formal. Continental. Spcl: breast of duckling with red cabbage and calvados, rosettes of veal with mirabelles, fricassée of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. Dancing nightly. The Rotunda: English afternoon tea Mon.-Fri. 3-6:30. (M-E) AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. (E) AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. (E) AE, CB, DC, MC, V.

QUO VADIS—23 E. 63rd St., 838-0590. Jacket required. Italian. Spcls: antipasto, zuppa de pesce, veal chop Valdostana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Private parties for 50. Closed Sun. (M) AE, CB, DC, MC, V.

RASCALS—1286 First Ave., at 69th St., 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 a.m.-3 a.m. Jazz Br Sat.-Sun. 11:30-5. Music nightly from 10. (I) No Credit Cards.

THE RAVELLED SLEEVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. (M) AE, CB, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. (M) AE, MC, V.

SARABETH'S KITCHEN—1295 Madison Ave., bet. 92nd-93rd Sts., 410-7335. Casual. American. Spcls: omelettes, fettuccine with shrimps & scallops in cream sauce, sautéed chicken breast in lemon butter sauce. Res. sug. Open for B & L daily 9-4:30. D daily 5:30-10:30. Private parties for 25. Also Sarabeth's Kitchen—412 Amsterdam Ave., bet. 79th-80th Sts., 496-6280. (M) AE, CB, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. (E) AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. (M) AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Open daily noon-8. (M) Adagio Buffet: Open performance nights 5:30-8. (M) AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. from 11. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. (M-E) AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. (M) AE, CB, DC, MC, V.

DANON'S ON THE PARK—432 Columbus Ave., at 81st St., 787-6800. Dress opt. American-Continental-Seafood. Spcls: bouillabaisse, Mediterranean seafood salad, roast boneless duckling. Res. sug. L Mon.-Sat. 11:30-4. Br Sun. 11-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Private parties for 60. (M) AE, CB, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan. Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. (I) AE, CB, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th-71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. (I) AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-0467. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. (M) AE, CB, DC, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. (M) AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarra-gon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk cafe. (M) AE, CB, DC, MC, V.

SEAWALKERS—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Ent. Tues.-Sat. Private parties for 15-125. (M) AE, CB, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. (I-M) AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. (M) AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. (M) AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I) AE, DC.

THE RIVER CAFE—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. (E) AE, DC.

Queens

JAI YA—Elmhurst, 81-11 Broadway, 651-1330. Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.-Fri. 11:30 a.m.-midnight, Sat.-Sun. from noon. (I) AE, CB, DC, MC, V.

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thurs. noon-10:30 p.m., Fri. to 11, Sat. 4-11. Complete D. Closed Sun. (I) AE, DC, V.

STRATTON RESTAURANT—Forest Hills, 108-36 Queens Blvd., 263-6100. Casual. American-Mexican. Spcls: ribs & chicken, Mexican combination platter. Res. sug. L daily 11:30-3. D daily 3 p.m.-3 a.m. Ent. nightly. Private parties for 300. (I) AE, CB, DC, MC, V.

RADIO HIGHLIGHTS

Wed., Feb. 1

2:06/WQXR-AM/FM—Schumann: Piano Cto in a (Arrau, Boston Sym Orch/Davis).
3:00/WNCN—Berlioz: Benvenuto Cellini, Op. 23: Ov (Boston Sym Orch/Munch).
4:06/WQXR-AM/FM—Boyce: Cto Grosso in B-Flat (Cantilena Chamber Orch/Shepherd).
5:00/WNCN—Haydn: Cto for Piano in D, Op. 21 (Larocha, London Sinfonietta/Zinman).
6:30/WNYC—Debussy: Marche ecossaise (Martinon).
7:00/WNCN—Saint-Saens: Samson and Delilah: Amour, viens aider ma faiblesse (Tebaldi, New Phil Orch/Guadagno).
7:06/WQXR-AM/FM—Vivaldi: Violin Cto in E (Carmirelli, I Musici).
8:00/WNCN—Josquin: Chansons (Musica Reservata/Morrow).
WQXR-AM/FM—Verdi: Don Carlo (Caballe, Verrett, Aragail, Hyninen, Plishka, Hines/Levine). Live from the Met.
9:00/WNCN—Chopin: Polonaise in B-Flat, Op. 71, #2 (Ashkenazy).
10:00/WNYC—Reich: Music for Mallet Instruments, Voices & Organ (Reich Ensemble).

Thurs., Feb. 2

2:06/WQXR-AM/FM—Dvorak: Sym #5 in F, Op. 76 (Phil Orch/Davis).
3:00/WNCN—Haydn: Qt in C, Op. 50, #2, "Prussian" (Aeolian String Qt).
4:06/WQXR-AM/FM—Mozart: Piano Sonata #4 in E-Flat (de Larocha).
5:00/WNCN—Vaughan Williams: Cto Grosso (Acad. of St. Martin-in-the-Fields/Marriner).
6:30/WNYC—Saint-Colombe: 2 Concerts for 2 Bass Viols (Oberlin Baroque Ensemble).
7:06/WQXR-AM/FM—Haydn: "London" Trio in C (Mozartean Players). Live.
8:00/WNYC—Mahler: Sym #9 (Davis).
8:06/WQXR-AM/FM—Bach: Violin Cto #2 in E (Schroder, Acad. of Ancient Music/Hogwood).
10:00/WNCN—R. Strauss: Capriccio, Op. 85: Introduction for Spring Sextet (Los Angeles Chamber Orch/Marriner).
WNYC—Debussy: Sacred & Profane Dances for Harp & Strings (Tietov).

Fri., Feb. 3

2:06/WQXR-AM/FM—Khachaturian: Violin Cto (Szeryng, London Sym Orch/Dorati).
3:00/WNCN—C.P.E. Bach: Sym in b (Pinnock, English Concert/Pinnock).
WNYC—Lully: Armide.
4:06/WQXR-AM/FM—Prokofiev: Classical Sym (London Phil Orch/Batis).
5:00/WNCN—Liszt: Mazeppa (London Phil Orch/Haitink).
7:00/WNYC—Italian Opera II: Verdi.
7:06/WQXR-AM/FM—de Falla: El Amor Brujo (Tournegau, Montreal Sym Orch/Dutoit).
8:00/WNCN—Teleman: Cto for 2 Oboes, Bassoon & Strings in g (Heidelberg Chamber Orch/Usedruif).
WNYC—Berlioz: Les Nuits d'ete (Norman, Davis).
9:00/WNCN—Shostakovich: Qt #3 in F, Op. 73 (Manhattan String Qt).
9:06/WQXR-AM/FM—Beethoven: "The Ruins of Athens", Op. 113 (Siegel, Philadelphia Orch/Smith).
11:00/WNCN—Spohr: Septet in a, Op. 147 (Schroder, Bylsma, Genuit, Danzi Quintet).

Sat., Feb. 4

10:00 a.m./WNCN—Schumann: Konzertstück for 4 Horns & Orch in F, Op. 86 (Chicago Sym Orch/Barenboim).
10:06 a.m./WQXR-AM/FM—Vejvanovsky: Sonata Venatoria in D (Prague Wind Ensemble, Prague Sym Orch/Pesek).
11:00 a.m./WNYC—Bach: Gamba Sonata in G, BWV 1027 (Casals, Baumgartner).
12:06/WQXR-AM/FM—Beethoven: Six variations in F on an Original Theme (Richter).
1:00/WNCN—Shostakovich: Qt #7 in f-sharp, Op. 108 (Borodin String Qt).
1:30/WQXR-AM/FM—Verdi: La Traviata (Te Kanawa, Gedda, MacNeil/Pritchard). Live from the Met.
2:00/WNYC—Petrassi: Cto for Orch (Previtali).
5:06/WQXR-AM/FM—Charpentier: Marche de Triomphe and Second Air De Trompettes (Consortium Musicum/Lehan).
6:00/WNCN—Saint-Saens: Morceau de Concert for Violin, Op. 62 (Ricci, Phil Orch/Peters).

6:30/WQXR-AM/FM—Handel: Minuet from Berenice (Wind Ensemble of the Cologne Radio Orch/Seibel).

7:00/WNCN—Paganini: Caprices, Op. 1, #13, #20 (Heifetz).
8:06/WQXR-AM/FM—Haydn: Qt in C, Op. 54 (Orlando Qt).
9:00/WKCR—Opera Topics: Schuyler Chapin, Dean of the School of Arts, Columbia University.
WNCN—Massenet: Werther (Auger, Obratzova, Domingo, Moll, Cologne Children's Choir, Cologne Radio Sym Orch/Chailly).
9:06/WQXR-AM/FM—Berlioz: The Damnation of Faust (Ciesinski, Burrows, Cheek, Cook, Cleveland Orch, Chorus, and Children's Chorus/Dutoit).

Sun., Feb. 5

10:00 a.m./WNCN—Mozart: Sym in C, K128 (I Musici).
10:06 a.m./WQXR-AM/FM—Tchaikovsky: Suite #4 in G (Phil Orch/Thomas).
11:00 a.m./WNCN—Haydn: Qt in C, Op. 50, #2, "Prussian" (Tokyo String Qt).
12:00/WNYC—Frescobaldi: Canzoni for Organ & Brass (Hampton).
1:00/WNCN—Delius: Brigg Fair (Chicago Sym Orch/Solti).
3:06/WQXR-AM/FM—Debussy: Jeux; Saxophone Rhapsody (Vandemark, Pittel, New York Phil/Mehta).
4:00/WNCN—Weill: Cto for Violin & Winds, Op. 12 (Liddell, London Sinfonietta/Atherton).
5:00/WNCN—Falla: Cto for Harpsichord in D (Kipnis, Ensemble/Boulez).

7:00/WNYC—Festival Recital: Live performances by New York's premiere chamber ensembles.
7:06/WQXR-AM/FM—Richard Stoltzman, clarinetist.
8:06/WQXR-AM/FM—Verdi: Ernani (Domingo, Freni, Brunson, Ghiaurov/Muti).
10:00/WNCN—Beethoven: Qt #5 in A, Op. 18, #5 (Smetana Qt).

Mon., Feb. 6

2:06/WQXR-AM/FM—Franck: Sym in d (Philadelphia Orch/Muti).

3:00/WNCN—Mendelssohn: Variations Serieuses in d, Op. 54 (Keene).
WNYC—Barber: Adagio for Strings.
4:06/WQXR-AM/FM—Bonporti: Cto #4 in B-Flat (Michelucci, I Musici).
5:00/WNCN—Chopin: Scherzo #2 in b-flat, Op. 31 (Katin).
7:00/WNYC—Festival Recital: Live performances by New York's premiere chamber ensembles.
8:00/WNCN—Rossini: La Cenerentola (Cinderella) (von Stade, Montarsolo, Guglielmi, Zannini, Azaiza, Desideri, Plishka, Orch & Chorus of Teatro alla Scala, Milan/Abbado). Simulcast with WNET-TV, Channel 13.
8:06/WQXR-AM/FM—Viotti: Violin Cto #22 in a (Gruniaux, Amsterdam Concertgebouw Orch/de Waart).
9:06/WQXR-AM/FM—Beethoven: Piano Cto #1 in C, Op. 15 (Serkin, Boston Sym Orch/Ozawa).
11:00/WNCN—Faure: Elegie for Cello & Piano, Op. 24 (Moore, Jackson).

Tues., Feb. 7

3:00/WNCN—Glazounov: Cto for Saxophone in E-Flat, Op. 109 (Mikhailov, All-Union Radio and TV Ensemble/Korneyev).
3:06/WQXR-AM/FM—Sibelius: Sym #7 in D (Philadelphia Orch/Ormandy).
4:00/WNCN—Rossini: Woodwind Qt #6 in F (Rampal, Coursier, Lancelot, Hongne).
4:06/WQXR-AM/FM—Mendelssohn: String Sym #10 in b (I Musici).
5:00/WNCN—Bach: Cto for Violin & Oboe in d (Killmer, P. Zukerman, St. Paul Chamber Orch/P. Zukerman).
6:00/WNCN—Gretry: La Fausse Magie: Comme un éclair (Eda-Pierre, Acad. of St. Martin-in-the-Fields/Marriner).
7:00/WNYC—Festival Recital: Live performances by New York's premiere chamber ensembles.
8:06/WQXR-AM/FM—Mozart: Violin Cto #3 in G (Perlman, Vienna Phil Orch/Levine).
8:30/WNCN—Rachmaninoff: Caprice bohémien, Op. 12; Sym #3 in a, Op. 44; Cto for Piano #2 in c, Op. 18 (de Larocha, San Francisco Sym/de Waart).
11:00/WNCN—Chopin: Mazurkas (Kalichstein).

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Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today In New York
5 New Zoo Review
7 News
11 Wed-Fri/I Dream Of Jeannie
Mon/MDTV: Your Profession
Tue/20-Minute Workout
H Thu/Movie: Treasures Of The Snow
Fri/Seal Pup
Mon/Starstruck
Tue/Movie: Treasure Island
S Tue/Thunderbirds 2086

6:25
S Wed/Starstruck

6:30
2 4 7 News
5 Popeye
9 Jimmy Swaggart
11 Great Space Coaster
H Wed/Adventures Of Robin Hoodnik
Fri/Movie: Dusty

S Thu/Thunderbirds 2086
Fri/Sophie Minds The Store
7:00
2 Morning News
4 Today
5 Woody Woodpecker
7 Good Morning America
9 700 Club
11 Tom & Jerry
11 Mon/The Lorax
S Wed/Mon/Lisa Makes The Headlines
Fri/My Seventeenth Summer

7:30
5 Bugs & Porky
11 Superfriends
H Wed/Fraggle Rock
Mon/Movie: International Velvet
S Wed/Mattie The Gooseboy
Mon/Movie: Pippin
Tue/Movie: A Talent For Murder (cc)

8:00
5 Woody Woodpecker
9 Civic Programming
11 Pink Panther
H Wed/Movie: The Beastmaster
Thu/Coming Attractions
Fri/Movie: Billy Jack
Mon/Movie: Liar's Moon
S Thu/Making Of Aerobicise
Fri/Movie: Kiss Me Goodbye

8:30
5 Flintstones
9 Straight Talk
11 Tom & Jerry
H Thu/Movie: Brainwaves

9:00
2 Tic Tac Dough
4 Donahue
5 I Love Lucy
7 Morning Show
11 Little Rascals
S Wed/Great Gilly Hopkins
Thu/Faerie Tale Theatre (cc)
Tue/Making Of Aerobicise

9:30
2 Tokers Wild
5 My Three Sons
9 News
11 The Munsters

S Mon/Movie: Raintree Country
10:00
2 \$25,000 Pyramid
4 Facts Of Life
5 Make Room For Daddy
9 Romper Room
11 Civic Programming
H Wed/Movie: Stroker Ace

Thu/Movie: Evil Under The Sun
Fri/Movie: Threshold
Mon/Movie: Playing For Time
Tue/Movie: T.A.G.—The Assassination Game
S Wed/Movie: Kiss Me Kate
Thu/Movie: Never Let Me Go
Fri/Movie: Man On Fire
W Wed/Sammy's Super T-Shirt
Thu/Movie: The Wild Pony
Fri/Movie: The Odd Job
Mon/Peter No Tail
Tue/Movie: The Secret Of N.I.M.H.

10:30
2 Press Your Luck
4 Sale Of The Century
5 All In The Family
7 Woman To Woman
11 Civic Programming

11:00
2 Price Is Right
4 Wheel Of Fortune
5 Breakaway
7 Benson
9 Family
11 Rhoda

11:30
4 Dream House
7 Loving
11 Happy Days Again
H Tue/Movie: Annie

12 NOON
2 Tattletales
4 Hot Potato
5 Midday
7 Family Feud
9 11 News
H Wed/Everyly Brothers
Thu/Consumer Reports
Fri/Movie: Liar's Moon
S Wed/Movie: A Talent For Murder (cc)
Thu/Country Goes To England

Fri/Movie: Robin Hood And The Sorcerer
Mon/Making Michael Jackson's Thriller
W Public Affairs

12:30
2 Young And The Restless
4 Search For Tomorrow
7 Ryan's Hope
11 Wed/Movie: The Westerner (1940). Gary Cooper, Walter Brennan.
Thu/Movie: Broken Lance (1954). Spencer Tracy, Richard Widmark.
Fri/Movie: They Call Me Trinity (1971). Terence Hill, Bud Spencer.

Mon/Movie: The Purple Heart (1944). Farley Granger, Dana Andrews.
Tue/Movie: Guadalcanal Diary (1943). Anthony Quinn.
H Thu/Movie: Lion Of The Desert
Mon/Movie: George Burns
S Mon/Movie: Stroker Ace

1:00
4 Days Of Our Lives
5 Hour Magazine
7 All My Children
9 Wed/Movie: Gorath (1967). Ryo Ikebe, Akihiko Hirata
Thu/Movie: I Was A Teenage Werewolf (1957). Michael Landon, Yvonne Lime.
Fri/Movie: Invaders From Mars (1953). Helene Carter, Arthur Franz.

Mon/Movie: The Over-The-Hill Gang (1969). Pat O'Brien, Walter Brennan.
Tue/Movie: The Old Man Who Cried Wolf (1970). Edward G. Robinson, Martin Balsam.
H Wed/Movie: Annie
S Tue/Movie: A Talent For Murder (cc)
W Wed/Movie: Wrong Is Right
Thu/Movie: Author, Author
Fri/Movie: Sea Prince
Mon/Movie: The Touch
Tue/Movie: The Toy

1:30
2 As The World Turns
H Mon/Movie: Billy Jack
S Wed/Steve Martin
Thu/Making Of Aerobicise

2:00
4 Another World
5 News
7 One Life To Live
11 Mon/Movie: Kiss Me Goodbye
Tue/Movie: Beastmaster
S Fri/Movie: Kiss Me Goodbye

2:15
5 Popeye

2:30
2 Capitol
9 In Search Of
11 Magic Garden (except Fri)
Fri/Carrascolendas
S Wed/Movie: Enchantment
Thu/Movie: Island Of Adventure
Mon/Movie: It Started With A Kiss
Tue/Movie: Treasures Of The Snow

3:00
2 Guiding Light
4 Match Game/Hollywood Squares
5 Inspector Gadget
7 General Hospital
9 The Saint
11 Tom & Jerry
W Wed/Say Amen, Somebody
Thu/Movie: If...
Fri/Movie: Priest Of Love
Mon/Movie: Valley Girl
Tue/Movie: The Conformist

3:30
5 Woody & Bugs
11 Scooby Doo
H Wed/Video Jukebox
Thu/Coming Attractions
Mon/Everyly Brothers

4:00
2 Barnaby Jones
4 Love Connection
5 He-Man And The Masters Of The Universe
7 Edge Of Night
S Wed/Movie: Tell Them Willie Boy Is Here (1969). Robert Redford, Katherine Ross.

Thu/Movie: The Killers (1946). Burt Lancaster, Ava Gardner.
Fri/Movie: Farewell My Lovely (1975). Robert Mitchum, Charlotte Rampling.
Mon/Movie: Torn Curtain (1966). Paul Newman, Julie Andrews.
Tue/Movie: Dial M For Murder (1954). Ray Milland, Grace Kelly.
11 Incredible Hulk
13 Sesame Street (cc)
H Wed/Fraggle Rock
Thu/Movie: Treasures Of The Snow
Fri/Cat In The Hat
Tue/Movie: Treasure Island
S Thu/Thunderbirds 2086
Fri/Sophie Minds The Store

4:30
4 People's Court
5 Batman
7 Eyewitness Extra
H Wed/Cat In The Hat
Fri/Seal Pup
Mon/Starstruck
S Wed, Tue/Mattie The Gooseboy
Fri/Movie: Gulliver's Travels
Mon/Thunderbirds 2086

4:45
W Mon/Movie: A Time To Die

5:00
2 4 7 News
5 Six Million Dollar Man
11 Little House On The Prairie
13 Mister Rogers
H Wed/Everyly Brothers
Fri/Fraggle Rock
W Wed/Movie: The Secret Of N.I.M.H.
Thu/Movie: Victoria Regina
Tue/Sammy's Super T-Shirt

5:10
W Fri/Peter No-Tail

5:15
11 Mon/Movie: International Velvet

5:30
13 3-2-1 Contact (cc)
H Fri/Predators
S Country Goes To England

Evening, Feb. 1-3 and 6-7

Wed., Feb. 1

6:00
2 4 7 News
5 Three's Company
9 Battlestar Galactica
11 Alice
13 New Jersey Nightly News
21 Woodwright's Shop
31 Brooklyn College Presents

H Movie: The Beastmaster
S Lisa Makes The Headlines

6:30
S One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Wildlife Woodcarvers
31 News From City Hall

S Movie: A Talent For Murder (cc)
W News

7:00
2 4 7 News
5 M*A*S*H
9 Laugh-In
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor In The House
31 Infinity Factory
W Movie: Enter The Ninja

7:30
2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Moving Right Along

8:00
2 Domestic Life

4 Real People
5 PM Magazine
7 Fall Guy
9 News 9: Prime Time
11 Movie: The Bridge At Remagen (1969). George Segal, Ben Gazzara. Allies try to hold a bridge against the Germans at the end of WW2.
13 Live From The Met: Don Carlo. Stereo simulcast over WQXR-FM.

21 All Creatures Great And Small
31 Working Woman
H Movie: Stroker Ace
N Movie: Punishment
S Movie: The Man With Two Brains

8:30
2 Empire
5 Carol Burnett
9 Basketball: Knicks Vs. Dallas Mavericks
31 Neighborhoods: The Bronx

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9:00
2 Movie: The Final Conflict (1981). Sam Neill, Rossano Brazzi. Damien's all grown up and more evil than ever in this last of "The Omen" trilogy.
4 Facts Of Life
5 Merv Griffin
7 Dynasty (cc)
11 Monty Python
13 Job Market
W Movie: Cat People

9:30
4 Night Court
21 Not The Nine O'Clock News
31 Spaces
5 Steve Martin

10:00
4 St. Elsewhere
5 **11** News
7 Hotel (cc)
21 The Top Secret Life Of Edgar Briggs
31 Previn And The Pittsburgh
H Movie: Annie
N Movie: Coup De Torchon

10:20
4 Decision '84

10:30
11 News
21 Bless Me Father
5 Best Of Bizarre (cc)

11:00
2 **4** **7** News
5 Taxi
9 Top 40 Video
11 Odd Couple
21 International Edition
5 Movie: Pretty Maids All In A Row
W Movie: The Pupils Of Mme. Olga

11:30
2 Police Story
4 Tonight
5 Thicke Of The Night
7 Nightline
9 Hawaii Five-O
11 Honeymooners
21 Latenight America

12 MIDNIGHT
11 Star Trek
13 Masterpiece Theatre: The Irish R.M. (cc)
N Movie: The Clockmaker

12:15
H Everly Brothers

12:30
2 Movie: Goldie And The Boxer (1979). O.J. Simpson, Melissa Michaelsen.
4 David Letterman
7 Entertainment Tonight
9 Return Of The Saint
W Movie: Funeral Home

12:35
5 Movie: The End

1:00
5 Hogan's Heroes
7 Movie: Killer Force (1975). Telly Savalas, Peter Fonda.
11 Twilight Zone

1:15
H Movie: Billy Jack

1:30
4 Mary Tyler Moore
5 Rat Patrol
9 **11** News

2:00
2 News
4 Mary Tyler Moore
5 Movie: The Other (1972). Uta Hagen, Diana Muldaur.

9 Joe Franklin
11 Emergency!

2:15
5 Movie: Lady On A Bus
W Movie: Wrong Is Right

2:30
4 Mary Tyler Moore
11 One Step Beyond

3:00
4 Bob Newhart
9 Movie: House Of Cards (1968). George Peppard, Inger Stevens.
11 Movie: Our Relations (1936). Laurel and Hardy.

3:15
H Movie: The Beastmaster

3:30
4 Bob Newhart

3:45
5 Movie: The Man With Two Brains

4:00
4 Here's Lucy

4:30
4 Here's Lucy
11 Abbott & Costello

5:00
4 More Real People
9 News
11 Watch On Washington

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News
H Video Jukebox
5 Great Gilly Hopkins

Thu., Feb. 2

6:00
2 **4** **7** News
5 Three's Company
9 Battlestar Galactica
11 Alice
13 New Jersey Nightly News
21 Making The Most Of The Micro (cc)
31 The McLaughlin Group
H Movie: Evil Under The Sun

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 New Tech Times
31 News From City Hall
W News

7:00
2 **4** **7** News
5 M*A*S*H
9 Laugh-In
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor In The House
31 Infinity Factory
5 Faerie Tale Theatre (cc)
W Music Video

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Humancare Today
W Beat Club

8:00
2 Magnum, P.I.
4 Gimme A Break
5 Special: Royal Variety Performance. Gene Kelly hosts this dance program from London's Drury Lane Theatre.

7 Movie: Grease (1978). John Travolta, Olivia Newton-John. Fun musical about high-schoolers in the 1950's.

9 News 9: Prime Time
11 Movie: Bonnie And Clyde (1967). Faye Dunaway, Warren Beatty. Really good dramatization of the infamous bank-robbing duo of the 1930's.

13 Innovation
21 Long Island Week
31 Tony Brown's Journal
H Movie: The Amateur
N Movie: The Caine Mutiny

5 Making Michael Jackson's Thriller
W Hockey: Islanders Vs. St. Louis Blues

8:30
4 Family Ties
9 Encounter In Amsterdam With Billy Graham
13 Bits And Bytes
21 The Real Thing
31 Black Focus

9:00
2 Simon & Simon
4 Cheers
13 Mystery! Reilly: Ace Of Spies (cc)
21 Sneak Previews
31 Smithsonian World
5 Movie: Lovesick

9:30
4 Buffalo Bill
9 Hockey: Rangers Vs. Calgary Flames
21 All New This Old House (cc)

10:00
2 Knots Landing
4 Hill Street Blues
5 News
7 20/20
13 Frontline (cc)
21 Long Island Speak-Out
31 Looking East
H Movie: Brainwaves
N Movie: Man On The Roof

10:15
H Inside The NFL

10:30
11 News
11:00
2 **4** **7** **11** News
5 Taxi
13 International Playbill: Poldark
21 Long Island Week
5 Movie: Partners
W Movie: A Little Sex

11:30
2 Trapper John, M.D.
4 Tonight
5 Thicke Of The Night
7 Nightline
11 Honeymooners
21 Latenight America
H Special: Growing Up Stoned

12 MIDNIGHT
2 Trapper John, M.D.
11 Star Trek
N Movie: Cat And Mouse

12:30
2 Movie: And Your Name Is Jonah (1979). Sally Struthers, David Woods.

4 David Letterman
7 Entertainment Tonight
9 Return Of The Saint
11 Movie: Lion Of The Desert

12:35
5 Movie: Knightriders

12:45
W Movie: Author, Author

1:00
5 Hogan's Heroes
7 Movie: The Great Missouri Raid (1950). MacDonald Carey, Ellen Drew.
11 Twilight Zone

1:30
4 Mary Tyler Moore
5 Rat Patrol
9 **11** News

2:00
2 News
4 Mary Tyler Moore
5 Movie: Stowaway To The Moon (1974). Lloyd Bridges, Michael Link.
9 Joe Franklin
11 Salute!

2:30
4 Mary Tyler Moore

2:45
H Movie: Victoria Regina

3:00
4 Bob Newhart
9 Movie: The Perfect Furlough (1959). Tony Curtis, Janet Leigh.
11 Movie: Sons Of The Desert (1933). Laurel and Hardy.
5 Movie: Lovesick

3:20
H Movie: Evil Under The Sun

3:30
4 Bob Newhart

4:00
4 Here's Lucy

4:30
4 Here's Lucy
11 Abbott & Costello

4:45
5 Making Michael Jackson's Thriller

5:00
4 More Real People
9 News
11 Biography

5:20
H Coming Attractions

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Fri., Feb. 3

6:00
2 **4** **7** News
5 Three's Company
9 Battlestar Galactica
11 Alice
13 New Jersey Nightly News
21 Victory Garden
5 Movie: Robin Hood And The Sorcerer

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 A House For All Seasons
31 News From City Hall

SOLUTIONS TO LAST WEEK'S PUZZLES

STINGILY STEREO
T N R E H E P
A S T R A G A L R E D C A P
L E N D R I O O
L U R I D S T E E R S M A N
S N S W L M E
U D A N V S T T
S E I S M O G R A P H S
E S E N B B T
D E S E R T R A T O B E A H
C O E S F U F E
A F L O A T P A T R I O T S
R V C C N U E
S H E E T S S T E E P L E S

C P A S L A C E A C R E O B E S E
A L F A P E C A N S H E L R A T E D
B U R Y T H E H A T C H E C K A N T E D
A R I A D D I N S O L E T O I N J U R Y
L A C R O S S E N A S O O T O
A L A I R A M R E R A N S G T S
C A L A Z O G R I A R U E
N O T A S H A D R O E O F A D O U B T
B R O O N I O N I M A M N U M B
R O T A A A U D A R I C L A B I A
A W O L F I N S H E I K S C L O T H I N G
G E N O A S T A R R R A L A E R O
T N T S O S M O D O U A Y S E G
W E I G H T O N H A N D A N D F O O T
H E M A R R S O D E S O P
O L E O A B E L L Z O O A L S O
R O I A L O E F L A I L I N G
G O I N G T H R O U G H A F A C E P A R
R I V A L A N Y P O R T I N A S T O R E
A L A T E W I D E H O S E D H I E S
D Y N E S N E S S S P H S O D D S

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TELEVISION

H Movie: Dusty
V News

7:00

- 2 4 7** News
5 M*A*S*H
9 Laugh-In
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor In The House
31 Infinity Factory
V Movie: Valley Girl

7:30

- 2** 2 On The Town
9 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Music Video Party

8:00

- 2** Dukes Of Hazzard
4 Legmen
5 PM Magazine
7 Benson (cc)
9 News 9: Prime Time
11 Movie: Jacqueline Susann's Once Is Not Enough (1975). Kirk Douglas, Deborah Raffin. Oedipal desire runs rampant through the jet-set.
13 Washington Week In Review
21 Stanley Kramer On Film
31 Africa File
H Movie: Losin' It
N Movie: Lumiere
S Movie: Stroker Ace

8:30

- 5** Healthbeat Magazine
7 Webster
9 Visions Of '84
13 Wall Street Week
31 Eye On Dance

8:40

- V** Richard Brown Reviews

9:00

- 2** Dallas
4 The Master
5 Merv Griffin
7 Blue Thunder
13 Inside Story
21 Movie: As You Like It (1936). Laurence Olivier, Elisabeth Bergner.
31 John Falter's World: A View From The Standpipe
V Movie: First Blood

9:30

- 13** Enterprise (cc)
31 Masterpiece Theatre: The Irish R.M.

10:00

- 2** Falcon Crest
4 The New Show
5 **11** News
7 Matt Houston (cc)
13 Quest! Sun Kosi: River Of Gold
H Movie: Threshold
N Movie: Design For Living
S Movie: Losin' It

10:30

- 9** Nine On New Jersey
11 News
31 Music Video Party

11:00

- 2 4 7** News
5 Taxi
9 Top 40 Video
11 Odd Couple
13 Movie: The Jokers (1966). Michael Crawford, Oliver Reed.
21 Long Island Week
V Leonard Report

11:30

- 2** Movie: Death On The Freeway (1979). Shelley Hack, George Hamilton.
4 Tonight
5 Thicke Of The Night
7 Nightline
9 Racing From Yonkers
11 Honeymooners
21 Latenight America
V Movie: Electric Blue

11:40

- H** George Burns

12 MIDNIGHT

- 9** News
11 Star Trek
N Movie: Umberto D.
S US Festival '83/Day 1

12:30

- 4** Friday Night Videos
7 New York Hot Tracks
9 Bonanza

12:40

- H** Movie: Kiss Me Goodbye

1:00

- 5** Soul Train
11 Twilight Zone
V Movie: Forbidden Zone

1:30

- 9** **11** News
S Movie: Confessions Of A Driving Instructor

1:45

- 2** Movie: Teenage Lovers (1974). Gary Frank, Glynnis O'Connor.

2:00

- 4** Mary Tyler Moore
5 America's Top Ten
7 Entertainment Tonight
9 Joe Franklin
11 Solid Gold
V Movie: Priest Of Love

2:25

- H** Movie: Liar's Moon

2:30

- 4** Mary Tyler Moore
5 Movie: Dark Purpose (1964). Shirley Jones, Rossano Brazzi.
7 Movie: The Caddy (1953). Dean Martin, Jerry Lewis.

3:00

- 4** Mary Tyler Moore
9 Movie: Ballad Of Josie (1968). Doris Day, Peter Graves.
11 Movie: Pack Up Your Troubles (1932). Laurel and Hardy.
S Movie: Stroker Ace

3:30

- 4** Bob Newhart

3:37

- 2** Movie: Fear On Trial (1975). George C. Scott, William Devane.

4:00

- 4** Bob Newhart

4:15

- H** Movie: Losin' It

4:30

- 4** Here's Lucy
11 Abbott & Costello

5:00

- 4** Here's Lucy
9 News
11 Biography
S Movie: Gulliver's Travels

5:30

- 2** Newsmakers
4 More Real People

9 Movie: Appointment In Honduras (1953). Glenn Ford, Ann Sheridan.
11 Insight

Mon., Feb. 6

6:00

- 2 4 7** News
5 Three's Company
9 Battlestar Galactica
11 Alice
13 New Jersey Nightly News
21 Great Chefs Of New Orleans
31 All About TV
S Movie: Pippin

6:30

- 5** One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Everyday Cooking With Jacques Pepin
31 News From City Hall
V News

7:00

- 2 4 7** News
5 M*A*S*H
9 Laugh-In
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Infinity Factory
V Movie: The Touch

7:30

- 2** 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Getting Over
H Fraggles Rock

8:00

- 2** Scarecrow And Mrs. King
4 TV's Bloopers And Practical Jokes
5 PM Magazine
7 Movie: Arthur (1981). Dudley Moore, Liza Minelli. Wonderful, funny love story of a young millionaire who must choose between his fortune and the working-class girl he loves.

- 9** News 9: Prime Time
11 Movie: Looking For Mr. Goodbar (1977). Diane Keaton, Richard Gere. A lonely, repressed young woman seeks a new lifestyle in singles bars, with tragic results.

- 13** Great Performances: La Cenerentola. Stereo simulcast over WNCN-FM.
21 Jacques Cousteau
31 Opening Night
11 Not Necessarily The News
N Movie: The Twelve Chairs
S Faerie Tale Theatre (cc)

8:30

- 5** Carol Burnett
9 Movie: The Vikings (1958). Kirk Douglas, Tony Curtis. A princess kidnapped by Vikings is aided by a slave who's really heir to the English throne.
31 Getting To Know Me
H Movie: Playing For Time

9:00

- 2** AfterM*A*S*H

4 Movie: Little House On The Prairie: The Last Farewell (1983). Michael Landon, Melissa Gilbert. The townspeople of Walnut Grove are forced to leave their homes.
5 Merv Griffin
21 Nature (cc)
31 Cityscope
S Movie: Stroker Ace
V Movie: The Beast Within

9:30

- 2** Newhart
31 Money Show

10:00

- 5** Emerald Point N.A.S.
9 News
7 Special: Barbara Walters' Special. Mr. T, Esther Williams, and Howard Cosell are guests. (cc)
21 The Sailor's Return (cc)
31 German Professional Soccer
N Movie: Oblomov

10:30

- 11** News

11:00

- 2 4 7 11** News
5 Taxi
9 Top 40 Video
13 Joe's Bed-Stuy Barbershop: We Cut Heads
H Movie: The Amateur
S Movie: Carnal Knowledge
V Movie: Randy, The Electric Lady

11:30

- 2** Hart To Hart
4 Best Of Carson
5 Thicke Of The Night
7 Special: XIV Winter Olympic Games Preview
9 NCAA Basketball: Pittsburgh Vs. Connecticut
11 Honeymooners
21 Latenight America

12 MIDNIGHT

- 7** Nightline
11 Star Trek

12:25

- H** Movie: Used Cars

12:30

- 2** Columbo
4 David Letterman
7 Entertainment Tonight
N Movie: Design For Living
V Movie: A Time To Die

12:40

- S** Movie: I'm Dancing As Fast As I Can

1:00

- 5** Hogan's Heroes
11 Twilight Zone

1:30

- 4** Mary Tyler Moore
5 Rat Patrol
7 Movie: Cowboy (1958). Jack Lemmon, Glenn Ford.
9 **11** News

2:00

- 2** News
4 Mary Tyler Moore
5 Rat Patrol
9 Joe Franklin
11 Emergency!
V Movie: A Little Sex

2:30

- 4** Mary Tyler Moore
5 Best Of Middyay
S Movie: Forbidden World

2:55 H Movie: Billy Jack	9 Battlestar Galactica 1 Alice 13 New Jersey Nightly News 21 Magic Of Oil Painting 31 World Chronicle H Movie: Liar's Moon S Movie: Lovesick	8:00 2 Mississippi 4 A-Team 5 PM Magazine 7 Special: XIV Winter Olympic Games 9 News 9: Prime Time 11 Movie: Night Kill (1980). Jaclyn Smith, Robert Mitchum. A woman plots her wealthy husband's murder with her lover. 13 Nova (cc) 21 The Pallisers 31 Black Focus H Movie: T.A.G.—The Assassination Game N Movie: Hollywood Out-Takes S Making Michael Jackson's Thriller W Hockey: Islanders Vs. Edmonton Oilers	8:30 5 Carol Burnett 9 Basketball: Nets Vs. Atlanta Hawks 31 Africa File	9:00 2 Movie: The Sky's No Limit (1983). Sharon Gless, Dee Wallace. Three women contend to be the first American woman in space. 4 Riptide 5 Merv Griffin 13 American Playhouse: Nothing But A Man (cc) 21 Masterpiece Theatre: The Irish R.M. (cc)	9:30 13 Karate H Movie: Losin' It	10:00 4 Remington Steele 5 11 News 21 Frontline (cc) 31 A Walk Through The 20th Century N Movie: Lumiere	10:30 11 News 13 Love It Like A Fool: A Film About Malvina Reynolds	11:00 2 4 News 5 Taxi 9 Top 40 Video 11 Odd Couple 13 Quest! Sun Kosi: River Of Gold 21 Inside Story S Bizarre (cc) W Movie: Brimstone And Treacle	11:30 2 Magnum, P.I. 4 Tonight 5 Thick Of The Night 7 Nightline 9 Hawaii Five-O 11 Honeymooners 13 Latent America H Special: The Pee Wee Herman Show S Movie: Losin' It	12 MIDNIGHT 11 Star Trek N Movie: The Caine Mutiny	12:30 2 McCloud 4 David Letterman 7 Entertainment Tonight 9 World Vision W Movie: Cat People	12:35 H Movie: The Beastmaster	1:00 5 Hogan's Heroes 7 Movie: Every Man Needs One (1972). Connie Stevens, Ken Berry. 11 Twilight Zone	1:15 S Movie: Lovesick	1:30 4 Mary Tyler Moore 5 Rat Patrol 9 11 News	2:00 2 News 4 Mary Tyler Moore 5 Movie: Underground Man (1974). Peter Graves, Jack Klugman. 9 Joe Franklin 11 Emergency!	2:30 4 Mary Tyler Moore	W Movie: The Conformist	2:35 H Movie: Annie	3:00 4 Bob Newhart 9 Movie: Dragonwyck (1946). Gene Tierney, Walter Huston. 11 Movie: The Savage Curse (1974). George Chakiris, Jenny Agutter.	3:05 S Movie: That Championship Season	3:30 4 Here's Lucy	4:00 4 Here's Lucy	4:30 4 More Real People 11 Abbott & Costello	4:50 H Movie: T.A.G.—The Assassination Game	5:00 4 20-Minute Workout 9 News 11 Biography S Movie: Treasures Of The Snow	5:30 4 Health Field 7 Morning Stretch 9 Joe Franklin 11 News
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Tue., Feb. 7

Weekend, Feb. 4-5

Sat., Feb. 4

6:00 2 Patchwork Family 4 Rebo 5 Pattern For Living 11 Aprendo Ingles H Adventures Of Robin Hoodnik	6:30 4 Carrascolendas 5 Insight 7 Greatest Sports Legends 11 Gigglesnort Hotel S Movie: A Talent For Murder (cc)	7:00 2 Captain Kangaroo 4 One Of A Kind 5 World Tomorrow 7 Davey And Goliath 9 News 11 Return To The Planet Of The Apes H Coming Attractions	7:30 4 LBS Children's Theatre 5 Bullwinkle 7 Little Prince 9 Newark & Reality 11 Pink Panther 13 Wall Street Week H Fraggie Rock	8:00 2 Biskitts 4 Flintstone Funnies 5 Wonderama 7 Best Of Scooby Doo (cc) 9 Christopher Closeup 11 Tom & Jerry 13 MacNeil/Lehrer Newshour 31 Carrascolendas H Movie: Lovesick S Movie: Never Let Me Go	8:30 2 Saturday Supercade	4 Shirt Tales 5 America's Top Ten 7 Monchichis/Little Rascals/Richie Rich 9 Meet The Mayors 11 Herald Of Truth 31 Teaching Students With Special Needs	9:00 4 Smurfs 5 Star Search 9 Nine On New Jersey 11 Essence 13 Lawmakers 31 La Esquina	9:30 2 Dungeons & Dragons 7 Pac-Man/Amazing Rubik Cube Hour 9 Davey And Goliath 11 Hee Haw 13 Mainstream 31 Special: Chemical People	10:00 2 Plasticman 5 Saturday Morning 9 All-Star Wrestling 13 American Interests H Movie: Lion Of The Desert S Movie: A Song Is Born W Movie: Rainbow's End	10:30 2 Charlie Brown & Snoopy 4 Alvin & The Chipmunks 7 Little's 11 Three Stooges 13 International Edition 31 Que Pasa USA?	11:00 2 Benji, Zax & The Alien Prince 4 Mr. T 7 Puppy/Scooby Doo (cc) 9 B.I./Lobo 11 Special: The Road To Los Angeles	11:30 4 Amazing Spider Man & Incredible Hulk 13 Faces Of Culture	11:45 W Movie: Chariots Of Fire	12:00 2 Bugs Bunny/Road Runner 5 Dance Show 7 Weekend Specials (cc) 9 Hardy Boys/Nancy Drew Mysteries 11 NCAA Basketball: Georgetown Vs. U. Of Connecticut 13 Open Mind 21 Gourmet Cooking S Movie: The Towering Inferno	12:30 2 New Fat Albert 4 Thundarr The Barbarian 7 American Bandstand 13 America's Black Forum 21 All New This Old House (cc)	1:00 2 New Fat Albert 4 Fight Back 5 Fame 7 The Saint 13 Presente 21 Victory Garden H Coming Attractions	1:30 2 Children's Film Festival 4 NCAA Basketball: Kentucky Vs. Alabama 7 Pop 'N Rocker Game 13 Bits And Bytes 21 A House For All Seasons H Movie: The Beastmaster	2:00 2 NCAA Basketball: Boston College Vs. Pittsburgh 5 Stars & Hutch 7 Skiing: World Cup 9 Hockey: Devils Vs. Quebec Nordiques 11 Abbott & Costello 13 All New This Old House (cc) 21 Woodwright's Shop W Movie: The Pirates Of Penzance	2:30 11 Happy Days Again 13 American Playhouse: True West 2 Gourmet Cooking 31 Live From The Met: Don Carlo	3:00 S Movie: Fists Of The White Lotus (1982). Liu Chia Hui, Lo Lieh. 7 Sportsbeat 11 Movie: The Illustrated Man (1969). Rod Steiger, Claire Bloom. Allegorical morality play of man tattooed with scenes depicting his life. 21 All New This Old House (cc) S Showtime's Hollywood	3:30 4 Special: Al McGuire: A Tribute To Ray Meyer 7 Professional Bowlers Tour 13 American Playhouse: Pudd'nhead Wilson (cc) 21 Victory Garden 11 Best Of Consumer Reports S Movie: A Talent For Murder (cc)	4:00 2 Golf: Bing Crosby National Pro-Am	4 NCAA Basketball: St. John's Vs. De Paul 21 A House For All Seasons 31 Special: Those Fabulous Clowns W Movie: Threshold	4:30 13 Great Performances: Edith Wharton: Summer 21 Woodwright's Shop	5:00 5 Mission Impossible 7 Wide World Of Sports 9 Championship Wrestling 11 Little House On The Prairie 21 Sesame Street (cc) H Movie: Annie S Steve Martin	6:00 2 Channel 2 The People 4 News 5 Blue Knight 9 Racing From Aqueduct 11 Star Trek 13 Nature (cc) 21 Music Of Man S US Festival '83/Day 2 W Movie: Breathless	6:30 2 4 7 News 9 In Search Of 31 Searching	7:00 2 9 News 4 Prime Of Your Life 5 Welcome Back, Kotter 7 Special: To Be A Man. A young man must deal with family expectations which conflict with his own hopes. 11 Dance Fever 13 Newton's Apple	7:30 2 Muppets 4 This Is Your Life 5 All In The Family 7 Special: American Health IV 9 Nine On New Jersey 11 At The Movies 13 Wild America (cc) 21 Wall Street Week 31 Checking It Out H Coming Attractions S Movie: Bugs Bunny's "1001 Rabbit Tales" W Beat Club	8:00 2 Whiz Kids 4 Diff'rent Strokes 5 Movie: Dead Ringer (1964). Bette Davis, Karl Malden. Davis plays twin sisters whose lifelong rivalry leads to murder and blackmail. 7 T.J. Hooker (cc) 9 New Jersey People 11 Movie: The Shootist (1976). John Wayne, Lauren Bacall. Poignant story of famed gunfighter with terminal cancer. Wayne's last film. 13 21 Nature Of Things 31 Moving Right Along H Movie: Lovesick N Movie: Seven Beauties W Movie: The Toy	8:30 4 Silver Spoons 9 Basketball: Knicks Vs. Houston Rockets 31 Music Video Party Extra	9:00 2 Airwolf 4 We Got It Made 7 Love Boat (cc) 13 Seeing Things
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TELEVISION

21 Great Performances: Edith Wharton: Summer
31 NYU Broadcast Lab
31 Movie: Conan The Barbarian

9:30
4 Mama's Family
31 Mystery! Reilly: Ace Of Spies (cc)

10:00
2 Mickey Spillane's Mike Hammer
4 Special: Hollywood's Unsolved Mysteries. Ben Gazzara hosts.
5 News
7 Fantasy Island (cc)
11 News
11 Sneak Previews
H Not Necessarily The News
N Movie: Hollywood Out-Takes
W Movie: Shoot The Moon

10:30
5 Black News
11 Wall Street Journal Report
13 Movie: Cape Fear (1962). Gregory Peck, Polly Bergen.
21 Last Of The One Night Stands
31 Music Video Party
H Movie: Forced Vengeance

10:45
9 Hockey: Rangers Vs. Vancouver Canucks

11:00
2 4 7 News
5 Movie: The Guns Of Navarone (1961). Gregory Peck, David Niven. WW2 adventure of six men on a suicide mission to destroy the giant guns of a German fortress.
11 Odd Couple
21 Austin City Limits

11:30
4 David Letterman
11 Honeymooners
5 Best Of Bizarre (cc)

11:45
2 Sports People
7 Movie: Smokey And The Bandit (1977). Burt Reynolds, Sally Field.

12 MIDNIGHT
2 Movie: Deadly Game (1977). Andy Griffith, Dan O'Herlihy.
11 Streets Of San Francisco
N Movie: Miracle In Milan
S Movie: Pretty Maids All In A Row

12:05
H Movie: The Beastmaster

12:15
W Movie: Pandora's Mirror

1:00
4 Rock Palace
11 Twilight Zone

1:30
9 Movie: Till Death (1976). Keith Atkinson, Belinda Balaski.
11 News
W Movie: Breathless

1:35
5 Steve Martin

1:45
7 Movie: You Can't Win 'Em All (1970). Tony Curtis, Charles Bronson.

2:00
4 Mary Tyler Moore
5 Movie: Love's Savage Fury (1979). Jennifer O'Neill, Raymond Burr.
11 Movie: Island Of The Burning Doom (1970). Christopher Lee.

2:03
2 Music Magazine

2:10
H Movie: Annie

2:30
4 Mary Tyler Moore
W Movie: Richard Pryor

2:33
2 Movie: My Name Is Nobody (1974). Henry Fonda, Terence Hill.

2:35
5 Movie: The Towering Inferno

3:00
4 Gavin/Lott
9 Movie: Rough Night In Jericho (1967). Dean Martin, George Peppard.
W Movie: The Toy

3:30
4 Bob Newhart

4:00
4 Here's Lucy
11 Life Of Riley

4:25
H Movie: Lovesick

4:30
2 Movie: Pete 'N' Tillie (1972). Walter Matthau, Carol Burnett.
11 Abbott & Costello

5:00
11 Biography

5:30
9 Point Of View
11 Christopher Closeup
S Best Of Bizarre (cc)

5:45
11 Davey And Goliath

5:50
5 Time For Timothy

Sun., Feb. 5

6:00
9 New Jersey Report
11 News
H Special: Johnny Cash's America
S Showtime's Hollywood

6:30
2 Kidsworld
2 Agriculture USA
5 Black News
7 Christopher Closeup
9 News
11 Wild Kingdom
S Great Gilly Hopkins

7:00
2 Captain Kangaroo
4 Journey To Adventure
5 Hour For Power
7 Faith For Today
9 Newark & Reality
11 Old Time Gospel Hour

7:30
4 Sixth Annual Assembly In Vancouver
7 Insight
9 Jack Van Impe Presents
11 Mister Rogers
11 Movie: Star Trek II
S Movie: Daffy Duck's "Fantastic Island"

8:00
2 Way To Go
5 Jimmy Swaggart
7 It's Your Business
9 Terry Cole-Whittaker
11 Frederick K. Price
13 Sesame Street (cc)

8:30
2 For Our Times
4 Austin City Limits Encore
7 Tiempo
9 Day Of Discovery

9:00
2 Sunday Morning
4 That Teen Show
5 Wonder Woman
7 New York Hot Tracks
9 Oral Roberts
11 Tom & Jerry
13 Sesame Street (cc)
S Faerie Tale Theatre (cc)

9:30
4 Positively Black
9 Point Of View
11 Josie & The Pussycats
H Movie: Missing

10:00
4 Latin Tempo
5 Bionic Woman
7 Entertainment This Week
9 Mass
11 Pink Panther
13 Electric Company
S Movie: Lovesick
W Movie: Barbarosa

10:30
2 Face The Nation
4 Visions
9 That's The Spirit
11 Three Stooges
13 Wild America (cc)

11:00
2 Taking Advantage
4 First Estate
5 Movie: Tarzan, The Ape Man (1959). Denny Miller, Joanna Barnes.
9 Eyewitness News Conference
9 Make Peace With Nature
11 Movie: Buck Privates (1941). Bud Abbott, Lou Costello.
13 Why In The World

11:30
2 Newsmakers
4 Today In New York
7 This Week With David Brinkley
9 Rex Humbard
11 Soapbox
13 Fraggle Rock

12 NOON
2 Channel 2 The People
4 News 4orum
9 Robert Schuller
13 Live From The Met: Don Carlo
21 Six-Gun Heroes
H Video Jukebox
S Paper Chase
W Movie: Wrong Is Right

12:30
2 Golden Link
4 Meet The Press
7 Directions
11 Movie: Hollywood Or Bust (1956). Dean Martin, Jerry Lewis.
H Movie: Brainwaves

12:45
5 Movie: The Time Machine (1960). Rod Taylor, Yvette Mimieux.

1:00
2 NCAA Basketball: Oregon Vs. Michigan
4 Misconceptions In American History

7 Like It Is
9 Movie: The Four Feathers (1978). Beau Bridges, Robert Powell.
21 In The Shadow Of The Mountains
S Movie: Kiss Me Kate

1:30
21 Long Island Sports Network

2:00
4 NCAA Basketball: Wichita Vs. Kansas
7 Superstars
H Special: Johnny Cash's America
W Beat Club

2:30
11 Movie: Little Miss Marker (1980). Walter Matthau, Julie Andrews. A little girl is left as an I.O.U. at a gambling parlour.
W Hockey: Islanders Vs. Pittsburgh Penguins

2:45
5 Movie: The Return Of The Pink Panther (1975). Peter Sellers.

3:00
2 Golf: Bing Crosby National Pro-Am
9 Visions of '84
S Movie: Robin Hood And The Sorcerer

3:30
7 Amateur Boxing: USA Vs. The World
21 Sneak Previews
H Movie: Evil Under The Sun

4:00
4 Sportsworld
11 Movie: Bullitt (1968). Steve McQueen. A detective investigates the suspicious murder of a Senate hearing witness.
13 Tony Brown's Journal
21 Movie: Tex Rides With The Boy Scouts (1937). Tex Ritter.
31 Washington Week In Review

4:30
4 Golf: Isuzu-Andy Williams San Diego Open
7 Wide World Of Sports
13 Mainstream
31 Lawmakers

5:00
5 Fame
9 S.W.A.T.
13 Innovation
31 Inside Story
S Faerie Tale Theatre (cc)

5:30
13 Firing Line
21 Newton's Apple
31 Cityscope
H Movie: Star Trek II
W Movie: Priest Of Love

6:00
2 4 7 News
5 Movie: A Fistful Of Dollars (1966). Clint Eastwood.
9 Hawaii Five-O
21 Family: Refuge Or Prison?
31 All About TV
S Movie: Daffy Duck's "Fantastic Island"

6:30
2 4 7 News
13 Agronsky & Company
31 Searching

7:00
2 60 Minutes
4 First Camera

7 Ripley's Believe It Or Not
9 Switch
11 Solid Gold
13 21 Inside Albany
31 Infinity Factory

7:30
13 World War I
21 De Bono's Thinking Course
31 Opening Night
H Fraggle Rock
S Special: The Valentine's Day That Almost Wasn't

8:00
2 Four Seasons
4 Knight Rider
5 Star Search
7 Hardcastle And McCormick
9 Straight Talk
11 Movie: Indiscreet (1958). Cary Grant, Ingrid Bergman.
13 Nature (cc)
21 Mystery! Reilly: Ace Of Spies (cc)
H Getting To Know Me
H Movie: The Man With Two Brains
N Movie: Cat And Mouse

8:30
5 Movie: Victor/Victoria
W Movie: The Year Of Living Dangerously

8:30
2 Movie: Chariots Of Fire (1981). Ben Cross, Ian Charleson. Oscar-winning true story of two Olympic runners, driven by their convictions.
31 Checking It Out

9:00
4 Movie: On Golden Pond (1981). Henry Fonda, Katharine Hepburn. Poignant, funny story of a small family reunion.
5 Merv Griffin
7 Movie: My Mother's Secret Life (1983). Loni Anderson, Paul Sorvino. A high-priced call girl is unexpectedly reunited with her 16-year-old daughter. (cc)
9 New Jersey Report
13 Masterpiece Theatre: The Irish R.M. (cc)
21 Movie: Million Dollar Legs (1939). Betty Grable.
31 Tug Of War

9:30
9 Meet The Mayors
31 Family: Refuge Or Prison?
H Special: Johnny Cash's America

10:00
5 9 11 News
13 To The Manor Born
N Movie: The Bicycle Thief
W Concert For Bangladesh

10:15
S Movie: The Hip Hypnotist

10:30
5 Sports Extra
9 Hockey: Rangers Vs. L.A. Kings
11 From The Editor's Desk
13 Monty Python
31 Blake Edwards: The Man Who Loved Comedy

11:00
2 7 News
5 Off The Set
11 Odd Couple
13 Metacosms

H Movie: Brainwaves

11:12
4 News

11:30
5 David Susskind
11 Honeymooners
13 TBA
S Movie: Lovesick

11:45
2 Sports Update
7 Eyewitness Sports Special

11:57
4 Movie: Honeyboy (1982). Erik Estrada.

12 MIDNIGHT
2 Movie: Nightmare In Pendergon's Castle (1978). Vincent Baggetta.
7 Movie: Ocean's 11 (1960). Frank Sinatra.
11 Star Trek
N Movie: Punishment
W Movie: The Sin

12:25
H Movie: Gas

1:00
11 Twilight Zone

1:10
S Movie: The Man With Two Brains

1:30
9 Movie: The Wicker Man (1975). Edward Woodward, Britt Ekland.
11 News

1:57
4 Mary Tyler Moore

2:00
2 News
9 Christian Children's Fund
11 Wall Street Journal Report

2:05
H Movie: Evil Under The Sun

2:27
4 Visiones

2:30
11 Movie: Atom Age Vampire (1961). Albert Lupo, Susanne Loret.

2:35
7 Movie: Promise Him Anything (1970). Eddie Albert, Meg Foster.

2:45
S Movie: Victor/Victoria

2:57
4 First Estate

3:00
9 Movie: Corvette K-225 (1943). Randolph Scott, Ella Raines.

4:00
11 Life Of Riley

4:05
H Movie: The Man With Two Brains

4:30
11 Abbott & Costello

5:00
9 News
11 Biography
S Movie: Robin Hood And The Sorcerer

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

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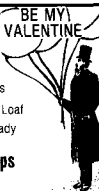
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Call Laurie Garvin at 473-5261
19 Waverly Place Between Broadway & 5th Ave
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The Perfect Space—Beautiful private club for parties. 212-570-6600.

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A Sense Of Taste, Inc.—Creative catering at your place or ours. 212-570-2928.

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New York Catering Co., Ltd.—Service. Quality. Dependability. Corporate or private. Brochure available. 212-245-8895.

Cabaret Motor Yacht—Cruising N.Y. City waters April thru December, offers highest quality food and superb service for your special catered party afloat. Enjoy spectacular skyline views in air conditioned/heated comfort. Group size up to 250. Manhattan's unique catering concept. 212-929-3585.

Superb Japanese Cuisine—Cocktail parties/Sushi, Specialties. Yae 212-988-1674.

The Traveling Chef—Want to entertain? Too busy to cook? Elegant, affordable dinner parties for 2-10 people prepared in your home. 212-876-7174.

Metropolitan People—Entertainment, party help, equipment: 212-974-6456.

Luxury Triplex Midtown Loft—Rent or superb catering. 212-246-8949.

Good Sound Food—For good sound fun, good sound music/video and then some; have your party at Sound dB. 71 University Place. 212-673-0634.

Please Eat The Daisies—"The edible crudite bouquet". Gayle 212-424-0709.

Bon Soir Caterers—Elegant catering at the location of your choice. Corporate private functions. Breakfast, luncheons and dinners. 212-763-9420.

Garde Manger, Ltd.—Beautiful food that tastes as good as it looks. 516-589-4231.

Parties By Charney—Unusual Manhattan and suburban locations. Fabulous food. Elegant and personal planning of your affair. 516-791-7070.

PARTY SERVICES

Calligraphy—Envelopes, placecards. Corporate, private parties. 212-534-4037.

Exclusive Designer Loft—With caterer on premises. 212-620-0622, 268-2899.

Having Your Next Affair—At Fiorella. We have the perfect room at the perfect location, 3rd Ave. at 64th St. Call Carol or Stefan. 212-838-7570.

Private Yacht Parties—Aboard our festive all weather motor yachts. Cruise ship cuisine available. Gala Yacht Parties, Pier 62 North River. 212-691-2291.

Sterling Wedding Coordinators—Complete wedding planning. 212-369-0047.

Elegant Loft Upper West Side—Superb catering available. 212-724-8889.

A Party For All Seasons—Expert party planning. Unique locations, original themes and gourmet foods. 212-903-4988

Ristorante SPQR
SENATUS POPULUSQUE ROMANUS
(The Senate & People of Rome)
Whether you are planning a small party for friends or a 7 course dinner to cement a corporate merger... whether your guests number 3 or 300...
Serving Classic Italian Dishes
133 Mulberry St. 925-3120
(Bet. Hester & Grand in Little Italy)

HEALTH/BEAUTY SVCS.

Norma Fay King—London and American trained electrologist specializing in the Insulated Bulbous Probe. Permanent results, comfortable treatment. \$38 hourly. West 57th Street. 212-581-8731.

Winter Special—Full leg waxing including bikini - \$30. 212-582-5338.

Allana of New York—Electrologists specializing exclusively in the Insulated Bulbous Probe method for permanent results with comfortable treatments. Free consultation. \$60 per hour. 527 Madison Ave At 54th. 212-980-0216.

About Face With Turquois Cosmetics—A unique service specializing in make-up design and lessons. Privately pampering all women. At your office/home, or our studio. 212-517-8410.

HOME/BUSINESS SVCS.

LRS Design—Architectural and interior design services. 212-772-6311.

Use What You Have Interiors—Expert redecoration without new investment. \$145 room. 212-628-8676.

HOME/BUSINESS SVCS.

Bar's Mirrors And Glass—Free estimates. References. 212-244-4270.

Charlie Spiteri Construction—Carpentry, painting, floors. 212-249-8590.

Manny K.'s Painting—Meticulous, professional work. Insured. 212-626-6867.

Remodeling—Apartments, bathrooms, kitchens, lofts, offices. 212-475-3962.

Track By Jack, Inc.—Track lighting specialists. Designs. Installations. Discounts. Everything stocked. 212-868-3330.

Vertical Blinds—72 hour delivery! Window Fashion Factory. 212-435-6326.

Wood Floors—Installed, sanded, refinished. Since 1952. Free estimates. Meet the people you're dealing with at our showroom. 979 3rd Ave. 58 St. Suite 825. Rinder's N.Y. Flooring. 212-427-6262.

Judy Does It!—Designer, general contractor. Complete renovations. Lofts, apartments, offices, patios. Custom carpet installations. 212-921-8216.

Levolor®Rivieras Vertical Blinds—Guaranteed lowest prices. "4 Star Rating" The Underground Shopper. Price them around, then call: KHP Inc. Established 1946. 212-238-5353.

Nordstrom Design Group—Interior design and space planning for private or corporate clients. 212-889-1712.

Interior Design—Commercial and residential. By appointment. 212-580-4924.

Professional Painting Co.—Quality renovation and alterations. 212-860-0160.

Paperhanging—Designer quality, guaranteed, reasonable. 212-748-1005.

Classic Interiors—Expert painting, reasonable rates. References. 212-673-3905.

A-1 Painting/Plastering—Reasonable. Free estimate. 212-358-3195, 358-9096.

Ceramic Tile Countertops Installed—Large selection of tile. Metro area. 212-529-3424; 516-423-8896.

Carpentry, Painting—Electrical work. Licensed, insured, excellent references. Artists & Craftsmen Co-op. 212-249-8885, 212-866-0395. "Seen in NY Magazine."

Creative, Responsible Designer—Builder team. Residential/commercial renovations. Kitchen and bath specialists. Infinite concepts. 212-888-0664.

NY Handicraftsmen—Carpentry, electricity, also small and odd jobs. 228-9744.

Compulsive Perfectionists—Will paint your apartment flawlessly. Excellent references. Reasonable rates. 212-362-9763.

Oriental Hands Painting/Carpentry—Plumbing, electrical work. 212-239-0625.

Paper Hanging Specialists—Preparations services. Guaranteed. 212-787-1400.

The Bank Street Carpenter—Quality work. Kitchens. Renovations. Shutters. Carpentry. Beautiful Showroom in Greenwich Village. 2 Bank St. 675-2381.

Rent-A-Decorator—Budget oriented pro designs "your" space, at "your" pace. Home/office. \$45 hourly. 212-869-9727.

Atelier Design Assoc.—Architectural interiors, design, and construction services specializing in residential and commercial projects. 212-758-1713.

Painting, Papering—Thorough preparation. Steve, Angie Molnar. 212-869-3050.

Tired of Dirty Old Floors!—Call Big Apple Professional Floor Refinishers. We stain all colors, polyurethane and refinish your floors at reasonable rates. 212-357-7774. Al Tiseo.

To 60% Off Verticals/Levolors/Woods—Free installation! Unbeatable. 352-0999.

Allcraft Custom Design—Get what you pay for! Fine construction and painting since 1975. 212-851-0060.

Interior Design—Residential and commercial. By appointment. Call Thom DeLigter 212-580-1824.

L.J. Suri Interiors—Caviar decor on tuna fish budget. Commercial/residential designer, decorator, contractor. 371-0836.

Verticals/Levolors/Woods - 45% Off—Expert free installation. 212-776-1425.

Ceramic Tile—Large selection. Floors, walls. Quantity discounts. Installations. 679-2559. The Quarry. 183 Lex. 31St.

Levolor®Rivieras Vertical Blinds—We'll beat any prices in the metropolitan area. 212-745-0501.

LEGAL SERVICES

Attorney—Former IRS special agent, specializing in all matters before the IRS. D. Kirsch, Esq. 250 W. 57. 212-765-2540.

Divorce—Overnight. "If there is no other way." Sam Polur, Attorney. 212-608-7749.

LIMOUSINES

El Gem Limousine—Travel in style. 1984 stretches, moon roof, color TV, bar, VCR. Radio equipped. Uniform chauffeurs. Million dollar coverage. Armed chauffeurs if requested. The ultimate in reliability. AE/Visa. 212-338-6244.

Starlite Limos—Hourly \$23. Airports, dinner, theater packages. Corporate accounts. 212-903-4528.

Always On Time—Limousine/stretch. Sedan To JFK, Newark \$25, LaGuardia \$20, Theater \$45. Hourly Cadillac sedan \$20. Hourly limo \$25. AE. 212-491-5302.

Le Car Limousine—Multilingual chauffeurs. '84 stretches, sedans, formals. MC/VI. 212-484-9785, 362-3826.

Knock 'Em Dead Productions—Limos too! \$25 hourly, airports. 212-369-4400.

Ultra Custom—Super stretch, seats nine. \$25 hourly. 914-769-3441, 212-445-1296.

Towers Limos—Supreme courtesy. We will meet or beat anyone's prices. 212-696-0505.

Town House Coach—Because we want you to enjoy the best: new stretches with open bar, male or female chauffeurs and million dollar coverage, plus optional VCR, moon roof, phone, armed escort service. AE/MC/VI/DC. 212-531-7900.

Marquis Limousine!—Latest model limousine! Anytime, anywhere. "Reasonable rates". C.C.s accepted. 212-639-2338.

Rodeway Limousines—Stretch/sedan. Dependable. MC/VI 212-744-0600.

Regal Limousine—Limos and Stretches. Surround yourself in luxury. Available for all occasions. 24 hour service. Major credit cards accepted. 212-946-2482.

LICENSED MASSAGE

Betty Studio—Swedish Massage, Hot Bath. Hotel/Residential Service. 245-1884.

Massage Wonderland—Journey with me. Hotel/Residential. 245-3791 Anytime!

For The Special People!—Be a V.I.P. Tired? Tense? Relax in discreet studio. Enjoy pine bubble bath and massage, be pampered. Open 7 days. 212-245-3637.

Japanese Health Club—212-307-0666. Massage, sauna, steam bath, immaculate.

Parisienne Massage Salon—A touch of class near Central Park South. Hotel services available. 10am-11pm. 212-397-5875.

Aura 2000—Stimulating massage at its best. Also residential/hotel available. 212-944-1223.

Indulge Yourself—In a delightful treatment. Private. Clean. 212-507-7002.

Take A Massage Break—And feel good again. One hour full body massage, or a 1/2 hour reflexology foot massage in a relaxing atmosphere by a licensed professional. Men only. East midtown. Angelo. 212-986-3916.

Okinawa—Shiatsu/Swedish excellent massage. Hotel call 212-580-9029.

Abandon Yourself—To our invigorating massage. Total relaxation. Near major hotels. 212-307-7996. Visa/MC.

Park Ave.—Pamper yourself. Superb massage by delightful attendants. Sauna available. Hotel service. 212-308-2572.

Gentle, Caring, Facial Massages—Complete relaxation. Hotel. 212-759-4658.

La Belle—The preferred choice pour le bon vivant delightful bubble bath and pampered massage. 212-580-2797.

Licensed Masseuse—Firm or shiatsu, diet and meditation information, studio or residential treatments. Impeccable references. Nancy Nichols 212-684-0256.

A Massage You Will Come Back To—Energizing and totally relaxing by well skilled, refined masseuses. 212-974-5117 (West 56 St.) 212-989-3014 (West 13 St.)

Swedish, Shiatsu Studio—Masseuse, masseur. Hotel/residential. 725-1820.

Le Charme—Enjoy Swedish/Shiatsu massage. Hotel/Residential. Midtown. Masseuse Masseur. 371-2713; 421-4567.

Licensed Masseuse For Men—East 50's studio/your hotel. Richard. 212-759-6210.

LICENSED MOVERS

If You're Looking—For a different mover this time, you didn't use Big Apple Moving & Storage last time. 92 St. Marks Place. 212-505-1861. No. 1839. MC/VI.

Modique Inc.—(The Dependable Mover). Serving New Yorkers since 1948. Household, commercial, fine art and antiques. Weekend services. No. 1053, 325 West 16 Street, NYC. 212-929-5560.

Shleppers—The moving company that delivers. "Never a no-show." Careful. Reasonable. Packing/moving. Storage with no in/out fee. 16 East 79 Street. D.O.T. 1795. CA 800444. 212-472-3925.

Established 1895—Local, long distance and international moving, storage and packing. Siegler Brothers, Inc., Oregon 5-2333. Reasonable, Florida and California specialists. No. 256, 264 West 11th, NYC. I.C.C. No. 106384. Binding Estimates.

Mets-Movers—Mets moves it all! Home/commercial. 3 men/big truck. \$40 hour. No. 1722. Reliable. E. 76 St. 212-772-6266.

Pyramid Moving Co.—Honest and efficient moving by men who care about their work. Often recommended. D.O.T. 1870. 1241 Amsterdam Ave. 212-222-6663.

Samson Moving And Storage—Professional packing. Careful movers. Reasonable prices. Free estimates. 257 East 61st Street N.Y.C. D.O.T. 1602. 212-752-5040.

Always Available—Household and commercial. Packing, art, boxes. Same day service. D.O.T. 1866. 212-786-1350.

Hud Movers—3 men/large truck \$40/hour. 212-461-0428.9. No. 281, 264 10th Avenue, NYC 10001.

MERCHANDISE

FURS FURS FURS

HARRY KIRSHNER & SON
307 7th Ave., New York
CH 3-4847
(Between 27th & 28th Sts.)
Mon-Fri 8:30 AM - 6:00 PM - Sat
10AM-5PM

Fur Liquidation—N.Y. Mfg. now selling excess inventory mink, sable, lynx, etc. Many designer furs below cost. Fur rugs. 305 7th Ave. 6th floor. 212-244-4844.

FUR SALE

P. MILLER & SON, INC.
RACCOON • FOX
MINK • FITCH
Room 602, 307 7th Ave.
NY 242-8688
Mon-Fri 8:30-5p.m. Sat. 9-3 p.m.
On Parle Francais

The Classified Ad—Use it to help your business do more business. 212-880-0732.

YOU DESERVE THE BEST

At Manufacturers Prices
HARRY I. KUSHNER FURS
Established 1926
305 7th Avenue, NYC 11th floor
Open 7 Days. Call For Appointment
255-5140

PERSONALS

Luv saver Hotline—Fantasies explored. Instant advice. Nothing taboo. 246-0331.

PETS

Cat Sitting—In Your Home. CatCare. Bonded. West: 947-6190; East: 838-2996.

PHYSICAL FITNESS

Muscle Up—Personal weight training in N.Y.'s most exclusive gym. For appointment call Definitions. 212-741-0136.

PUBLIC NOTICES

Divorce Forum—Interested in a new quarterly newsletter regarding equitable distribution, lawyers, spouses, custody, judges, case histories, how the system really works? Please call 914-271-5644.

RESUME SERVICES

Resumes That Open Doors—Successful approach cited by McCall's and Christian Science Monitor. Career planning, interview skills. Ruth Shapiro Associates, 212-889-4284 or 212-679-9858.

The Correct Image—Resume/career service. Rita Williams. 212-953-0118.

Dynamic, Job-Winning Resumes—By ex-Madison Avenue ad man. 212-570-1317.

Resumes—Updated on word processor. Free storage. Midtown. 212-697-1360.

Eye Opening Resumes—Creative job strategy. Career Planning Inst. 599-0032.

Career/Job Change—Resumes, Counseling, Dr. Amy Shapiro. 212-420-9864.

SERVICES

McMaid Inc.—The professional apartment cleaning service. Corporate accounts. Fully insured. 212-371-5555.

From \$5.00 a Month—24 hour answering and mail services. Action. 212-279-3870.

Maids Unlimited—Heavy/light cleaning. Equipment available. Bonded personnel. Hourly rate. Party help. 212-838-6282. Established 1959. Corp. accounts invited.

Houseboys—Our professionals love to clean! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. Free brochure. Lendahand. 212-362-8200.

Bob Dellacona—Cleaning service. The bottom line is performance. 212-741-0029.

Maid In New York—Maid service to construction clean ups. 212-741-1749.

Yellow Fingers Heavy/Light Cleaning—Carpets, floors, windows. 212-239-0625.

THERAPY

Sexual Problems?—Male Counselor. Private Personal Patient! 212-832-6659.

Surrogate Therapy?—Are you lonely and depressed because of sexual failures? Are you avoiding social relationships, but in truth you fear another sexual failure? Have you tried conventional therapy with no substantial results? No excuses now, help is available. Surrogate therapy may be your only answer. Amazing visible results. Supervised surrogate program. Insurance reimbursement possible. Medical supervision. Midtown location. Monday - Friday 10-7, Sat. 9-3, H.I.S. Group. 212-391-1000.

Male Sex Therapy—Clinical hypnosis, lovely staff, \$65 complete. 212-683-1194.

Men-Sex Therapy—Experienced psychotherapists. Supervised Surrogate Program. Longest established facility in the East; Amazing Results. H.I.S. Group. 212-EX 1-1942.

Stress Release—Special therapy techniques to meet your individual needs. Manhattan. A. Taylor. 212-517-2034.

Sexual Difficulties—Affecting your marriage? Relationship? If you suffer from impotency, premature reaction, lack of desire, help is available now. Amazing results. Surrogate therapy. Daily 10 to 7 p.m. Saturday 9 to 3 p.m. H.I.S. Group. 212-391-2023.

Relaxation Therapy—Progressive technique relieves tensions of the day. Elegant midtown location. 212-758-7068.

Anxiety Release—Relaxation fulfillment. Understanding therapists. 212-620-0133.

Surrogate Sex Therapy For Men—A wise and positive step to overcome common male sexual dysfunctions such as: premature reaction, impotency, lack of desire. At last here is a completely confidential, professionally-supervised and quite affordable program designed to help you realize your full natural and normal potential. Immediate results! Resume social/marital relationships and contact. Fear of sexual failure and resulting depression will be eliminated and your confidence restored. Succeeds where other therapies have not. Best news of all—no obligations or contracts ever. You determine length of treatment. Insurance reimbursement possible. Largest midtown New York facility. Convenient hours. 212-244-0004. Call now.

Sexual Problems?—Masters and Johnson Trained. 255-2908. Dr. Bragar. 44 W. 12.

Relieve Your Stress—Sybaritic relaxation treatment by empathic therapist. Elegant E. 60's. 212-861-3392.

Relieve Tension—Individual therapy session. Unique method. 212-759-4658.

Overcome Tensions—Specialized relaxation therapy. Convenient midtown location. 212-319-0759.

THERAPY/HYPNOSIS

Hypnosis! Self-Hypnosis!—Weight! Sex! Smoking! Memory! J.Walman. 755-4363.

The Classified Ad—Use it to help your business do more business. 212-880-0732.

Marc Groz—Extremely inventive hypnotist has time for serious persons interested in helping themselves. 212-689-2214.

Hypnosis To Change Habits!—Weight, smoking, concentration, self-hypnosis. Suzanne Wasser Simon, M.A. 348-1922.

Therapeutic Hypnosis—Weight. Smoking. Phobias. Sessions by Ph.D. 946-8484.

Control Your Mind And Life—Hypnosis! Self-hypnosis! Habits, weight, smoking, stress, anxiety. Pat Buckley, M.A., Psychotherapist. 212-744-2077.

WEIGHT CONTROL

WEIGHT LOSS GUARANTEED

Fasting, famous Traylor method
10% discount for FASTERS
Special Diets, FREE MASSAGES
Golf...Tennis...Lovely pool
SETON INN SPA
Wooded trails, limited to 40 guests
Lakewood Golf Course, New Jersey
(212)WO2-4360 (201)363-7733

Lose 10-20 Lbs—One week at the gracious Russell House, 415 William St., Key West, Fla. 33040. 305-294-8787.

Help For Emotional Eaters—Weight loss therapist offers consultation plus daily phone follow up. Successful clients for over 5 years. Excellent client references. Free private orientation. 212-683-7974.

Tired Of Diets That Don't Work?—Reduce stress, lose weight. The Stress And Weight Control Center. 212-673-8577.

Weight Loss Guaranteed—Up to 10/20 pounds/week. Easily. Quickly. True fasting. Expert supervision. Educational program. Successful follow-up regime. Twenty years in operation. Medically accepted. Pawling Health Manor, Box 401, Hyde Park, No. 2, NY. 12538. 914-889-4141.

TRAVEL

Bicycling Burgundy—Normandy, Loire. Summer, 1984. Lucullan Travels. 402-29th St. Des Moines, Iowa 50312. 515-243-4089.

N.Y.C. - Miami \$49.00—Major airlines. Reservations/information. 212-476-3044.

VACATIONS

Head For The Hamptons Year Round—Quogue Weather Vane Inn and Westhampton Motel. 516-288-2500.

To Highest Bidders—6 round trip tickets each to Hawaii, London and Frankfurt. Good thru '84 except July and August. Donated to non-profit theatre. 914-723-3080 noon to 5 or evenings 914-725-3742

TRUCKERS

Men With Van—Anywhere, anytime, low rates, reliable. 212-539-9345.

Smart Move—Experienced, careful, fast men with 12' Karyvan. 212-787-3369.

Light Panel Truck—Trucking, pick-ups/delivery. 212-679-6423 anytime.

Big Wheel Moving And Delivery—Residential/commercial. Lowest rates in town. Anywhere, anytime, reliable, insured. Call 212-570-0879.

WANTED

Sell Us Your Furs

Highest prices paid.
We buy, sell & trade fine used furs
NEW YORKER
FUR THRIFT SHOP
822 Third Ave. (50th St.), NYC
(212) 355-5090

STRICTLY PERSONALS

Lawyer—Handsome, tall, slim, 39, enjoys travel, films, theatre, food and books. Seeks attractive, physically fit, supportive female, 28-38. NYM Box A585.

Recently Divorced—Attractive, soft spoken, slim, Jewish woman, 41, seeks stable, personable professional man who dislikes being single. NYM Box A556.

Dorrie And Stephie—Let's go back to Jamaica soon.

Buxom, Beautiful Blonde—Sexy, sensuous, sensitive, warm, and caring female, 36, successful businesswoman, 5'3", loves swimming, movies, antiques. Looking for a man, 38-45, Jewish preferred, professional, for fun and maybe future. Must be caring and have sense of humor. Send photo and phone. NYM Box A581.

Single White Male—Seeks female friend with time, means and inclination to share travel. I am 37 years old, 5'8", nonsmoker, well educated, successful and solvent. I am looking for an affectionate travel companion for vacations or weekend jaunts. PO Box 474, NY, NY 10028.

Very Attractive Female—Shapely, 5'3", 107, 30's, vivacious. Masters in French literature. Teacher of French and Spanish. Speaks German and Russian. Plays some piano. Seeks humorous, attractive, well educated, successful man. Phone. Photo if possible. NYM Box C531.

Latino M.D.—Classy, handsome, seeks slender, beautiful female for fun, romance, adventure. Photo/phone appreciated. NYM Box A577.

Not Gorgeous, Athletic Or Skinny!—Mature, sophisticated, Jewish woman with a special heart, mind and soul. Can laugh and cry, think and be. Wants to share relationship with a man who can do same. Please reply if you are secure, stable, always growing and welcome a challenge. NYM Box B202.

Compatible, Loveable Playmate—Companion, slim and attractive needed by lonely widower, in his 60's, for dinners, lunches, weekends, travel and fun. NYM Box A583.

Lady, Ex Model, Ivy Leaguer, 27—Seeks man of substance: cultured, slim, dynamic, romantic, single 27-40. Brief bio. Photo a must. NYM Box C533.

Sincere, Sensitive Female—Attractive, witty, marriage minded, educator, 30, seeks honest, articulate, gentle, Christian man with good sense of humor, love of music, theater, people and animals. Letter, phone. NYM C528.

Forever Romantic—Very attractive male, 28, 6', successful and independent, seeks female, 25-35, who loves adventure, has beauty, spirit and honesty, and a touch of class. Are you out there? NYM Box A572.

Joie De Vivre—The ingredient that makes every day a celebration. Blossoming late bloomer has plenty of joie to share. Charm, wit and brains included. NYM Box A573.

More Strictly Personal ads continued on next page.

STRICTLY PERSONALS

Strictly Personals is a weekly feature. Effective with the January 9, 1984 issue the advertising rate is \$20.00 per line. Minimum size ad is 2 lines. Add \$12.00 for NYM Box Numbers. Check or money order must accompany ad order and be received by Closing (every Friday by 4 P.M.) 10 days prior to Monday's on sale date. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. When replying to a NYM Box number address your response to New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017, and write the box number in the lower left corner of your envelope. Responses to NYM Box numbers are forwarded via U.S. Mail for 6 weeks from issue date. Sending advertising circulars to Strictly Personal box numbers is not permitted.

Stunning, Sensuous—Sophisticated, sincere, secure female seeks male counterpart, age 40-55. Love tennis, theater, travel, sunshine, sharing. Phone, photo please. NYM Box C521.

Single White Ct. Female—Ph.D., Non-smoker enjoys travelling, dining, theater, sunsets, sports. Wish to meet similar caring male 5'10" plus 40-50, NYM C520.

The Real Thing—Handsome, bright, successful dentist, divorced, late 40's seeks pretty, slim, sexy, sensitive, independent woman to share good times, love and maybe more. Photo/phone. NYM Box B196.

"Love Is A Many Splendid Thing"—Radiant, cosmopolitan lady, 30, believes in the lyrics, and wishes to share the experience with a man of quality. Please send bio, photo, phone. NYM Box C522.

Do You Promise To:—(1) Be charmed by this lively N.Y.C. area Jewish widow, 49 (who lies about her age)? (2) Be amused by stories about my teaching (I'll enjoy your stories, too)? (3) Be eager to answer this ad (which costs a fortune)? Are you the man with promise? NYM Box C523.

Dynamite, Shapely Blonde—Super pretty, very warm, very tender, very playful, 33, romantic seeks caring, established, good looking, Manhattan man 30's-40's, for a relationship. NYM Box C524.

Extremely Attractive Woman—38, looks 28, divorced, loving, vivacious, intelligent, sophisticated, Jewish with 2 beautiful kids and successful career seeking attractive, caring, honest, emotionally aware, financially secure, professional or executive male. Prefer previously married 35-48. Let's do it right the second time around. Photo/phone. NYM Box C525.

Warm, Witty Male Surgeon—Western Suffolk, successful, 52, seeks small (5'4" or less), attractive female companion for conversation, dinner, dancing, theater, ski and Caribbean trips. Hobbies include boating, hiking, reading, tennis, travel, telling a good story and having fun. NYM Box C526.

I Like—Pop music, dancing, sunny days, convertibles, golf, skiing, tennis, fireplaces, good company. "How about you?" Attractive male WASP, single, 29, entertainer seeks like interested female. NYM Box A569.

Young 50's—Active, successful, handsome, good shape and well to do East side Manhattanite man now suddenly alone seeks young, late 20's, early 30's, beautiful, fun loving, single gal who can be at ease anywhere, in NYC or travelling and enjoys warm weather and water sports. This is a first time ad. Please only answer if you live in Manhattan's East 20's to East 80's, are unattached, really great looking and can enjoy a meaningful relationship that hopefully turns into a permanent one. I will reply by phone or letter only to the lady whose recent photo and reasons why answering this ad turn me on for do not want to waste a woman's time. NYM Box A580.

Mediterranean Blood—European culture, Talmudic mind. I am a successful, professional woman, young in body and spirit and mature in mind. Looking for a male complement who is ready for "the real thing". NYM Box A565.

Tall, Slim, Reasonably Happy—Sane divorced man, 37, with sense of humor seeks female counterpart, 27-34. Photo if possible. NYM Box A566.

Handsome, Single, White Male—40, 6'1", 160 lbs., athletic, college educated, a world traveler, own successful business, looking for slim, beautiful woman to 35, to relocate to the Virgin Islands for lasting romantic relationship. Send photo, phone. NYM Box C515.

Italian Bachelor—28, 6', athletic, good looking. Seeks pretty, shapely, young lady for dinner, good conversation, friendship and romance. Photo appreciated. NYM Box C516.

Uptown Girl—Warm, bright, very attractive and feminine lawyer (divorced), seeks male counterpart with integrity, warmth, and a sense of humor, aged 35-50. NYM Box A567.

Israeli Man—30, 5'8", nice looking, educated, honest, seeks sweet, loving female for real relationship. NYM Box A568.

Tired Of Soup For One—Non-manipulative Jewish lady, 38, sincere smile, healthy priorities seeks reachable gentleman of distinction. NYM Box B191.

Pretty British WASP—45, seeks single male WASP in N.Y.C. NYM Box C517.

Warm Woman Writer—Interested in a joint autobiography! I am a person of depth, intelligence, attractiveness and humor, hoping to meet a man of complexity, responsiveness, a fine mind and achievement, in his 30s and 40s, Jewish background. I love reading, traveling, the arts, laughter and ideas. NYM Box B192.

Once Upon A Time—A gentle, intelligent, attractive, tall, slender and shapely Jewish non-princess, 48; divorced, dwelt in NYC, became an administrator-educator and a weekend nature photographer. She met a bright, sensitive, cultured man who was also seeking a serious relationship. The ending is NYM Box B193.

Sincere Single—I am an open, caring, intelligent, handsome, humorous, eclectic, non-sexist, non-racist, black male, 35, 5'8". Looking for a creative person who is involved in music, dance, the theater, artists or someone who fully appreciates all music, art, ballet, movies, theater and all of NY. Please send recent phone number and photo. NYM Box B194.

Cute, Vivacious, Loving—35, female seeks single male counterpart, 35-48, for friendship and romance. Photo and letter please. NYM Box B201.

Single Mom—38, 5'6", luscious, leggy, lady enjoys running, tennis, music and snuggling seeks to share everything with a successful, attractive, bright, athletic, gentle-man. Photo. NYM Box C518.

Jewish Female, 38, Ph.D.—5'7", very attractive, elegant/earthy, wants tall, thin, handsome, educated, cultured, successful, romantic Jewish male, 39-44, for living happily ever after. NYM Box A555.

Successful, Athletic Man—Nice Looking, 37, and sincere. Good sense of humor. Likes tennis, skiing, sailing, dining out and dancing. Seek educated, pretty, feminine lady 25-35, to share like interests. Photo and phone appreciated. NYM Box C514.

Pecan Brown, Shrinking Violet—37, educated, intelligent and attractive, awaits magic to effervesce. Photo/photo. PO Box 521, Brooklyn, NY 11217.

Black Princess—32, awaits Prince Charming. Should be a sincere, extroverted, single non-smoker. Photo/phone. NYM Box B200.

Deglitche—Good looking, tall, LI man, 41, scholar/athlete, leavened by a sunset, seeks lean, smokeless, kindred female to synergize. Photo please. NYM Box A562.

Very Beautiful, Latin Lady—With exquisite qualities, 35, mother of two grown daughters. Looking for a gentleman with refined qualities and successful. A person who takes pride in himself as well as the person whom he chooses to be with. Photo/phone essential. NYM Box B164.

Manhattan Person—48, 6'2", slim, seeks intelligent, attractive female, 33-40, who enjoys classical music, jazz, films and ethnic foods. NYM Box A558.

Serious Painter Gauguin—Former major corporate vice president, single white male, 38, attractive, intelligent, sensitive, living simple life in Manhattan. Seeks attractive, sophisticated, complex, white female, 25-45, with space and humor in her heart and life. NYM Box A559.

Ready—Everything solid, except special relationship. Start casual and take to limit it if right. Successful, professional male, seeks female, 28-36, average height, above average looks and I.Q. and non-smoker with therapy experience. Photo required. NYM Box A575.

Brains, Beauty, Class, Warmth—Pretty, trim woman, 34, successful Ph.D. seeks male counterpart for a wonderful lasting relationship. NYM Box A576.

Wall St. Professional Female—37, Jewish, single, slim, youthful enjoys travel, beach, watching football. Seeks witty, confident, intelligent, ambitious male 33-48, for lasting relationship. Photo/phone. NYM Box C527.

Handsome, Blue Eyed—Self confident, successful male, 43, tennis player seeks attractive, slim, feminine female, 25-37, who enjoys tennis holidays and being a woman. Photo please. NYM Box A571.

Sleek, Warm, Caring—Bright, comical, open, very pretty woman looking to share all the above, etc. with man, 30's-40's. Photo, phone. NYM Box A578.

Wanted—One soul mate. Slim, attractive, successful, white businesswoman, 34, seeks man who believes he can create magic and love with the right woman (hopefully me). NYM Box A540.

Glamorous, Petite, Sexy Brunette—40 seeks tall, well built, unusually good looking, rich male, tall, sexy and funny! Special type! Photo phone. NYM Box A570.

Witty Man, 60—Married seeks liberal, warm lady, 54-59, for dates and long lasting romance. Photo. NYM Box A596.

Attractive Single, White Male—Professional, 45 with blue eyes and Irish humor, travels much, seek attractive female, 29-40, with warmth for talk, fun and good times. Photo please. NYM Box A587.

A Very Special Lady—Self-employed, athletic, dynamic, fun-loving female with "act together," seeks male counterpart, 35-50, to enjoy life with. NYM Box A588.

Handsome, Dominant Man—40's, married seeks beautiful, passive, younger woman. NYM Box C529.

Just Made Partner—Single Jewish lawyer, 33, likes convertibles, sailboats and old rock and roll, is looking for a bright, attractive lady, 23-30, who is strong yet soft and sensitive and doesn't think that NYC is the center of the world. Reply with photo and phone to NYM Box A579.

Pretty, Petite Package—38, 5'2", trim, bright, athletic, up lady sincerely seeks attractive male. NYM Box A564.

Dynamic Relaxation Therapist—Seeks a generous nonsmoking male, 50 plus, who likes cultural events, hiking. Photo. NYM Box A595.

Tall, Attractive Woman—Seeks tall, slim, European man, creative, witty, 6' plus, 32-42. Photo/bio. NYM Box B197.

Sexy, Sparkling, Scorpio Siren—Casts her net in search of dashing, devilish deep Ulysses. Care to navigate the unpredictable seas of romance? NYM Box A574.

Unique Man—32, handsome, successful artist/executive seeks man with class, brains, looks (especially a Soho neighbor). NYM Box C519.

Handsome (So Women Tell Me)—Sophisticated, successful and well to do, 46 year old divorced, 6', white, Jewish male seeks strikingly beautiful, chic, caring, sensitive and loving woman, 25-40. I like conversation, books, Le Club, Le Cirque, Carnegie Hall, country weekends, summers in the Hamptons, and a happy, loving, intense, serious, one on one relationship. I'm sensitive, vulnerable, loving, affectionate, and need someone very special. If you fit take a chance. Photo/bio/phone a must. NYM Box B199.

ANNOUNCEMENTS

Baby It's You—Happy 27th, it's your year! May the lights of New York inspire you and shine in your heart. Shortcake.

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To reach affluent New York apartment hunters and those looking to purchase luxury co-ops and condominiums, place your working real-estate ad in this section by calling 212-880-0732.

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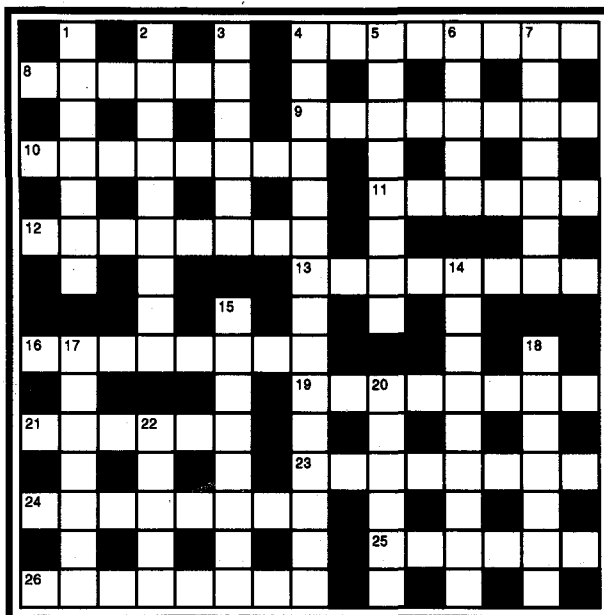
Love a little solid brick early house with majestic maples, stream, barn, beautiful garden, 40 acres of rolling fields (some high), 20 acres of hardwood forest & 500 Christmas trees? For \$135,000? Well, silly, call us!

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'SUNDAY TIMES' OF LONDON CROSSWORD

Across

- 4 Literary divisions among ecclesiastical groups. (8)
8 Chess piece with strings attached used by American native. (6)
9 Withdraws to quiet spots. (8)
10 I'd conclude that 504 is well ahead as the investor's yield. (8)
11 Trip, but not in spirit perhaps. (6)
12 Do this 'an' maybe make an entrance in a hurry. (4,4)
13 Drink that's dark and goes to your head. (8)
16 Salesman with fish gets the blame. (8)
19 Something pouring out indiscriminately off sun, that is. (8)
21 Princely pendant? (6)
23 Enacted love in short story. (8)
24 Food Adam was able to give up? (5,3)
25 Boxes in shorts. (6)
26 It's riper, perhaps, the night before with postponement. (8)



Down

- 1 Excellent as the seat of government. (7)
2 Fashionable boxer works at close quarters. (9)
3 It takes an age to note new sea. (6)
4 Declaring one's intentions—ready for the game? (5,2,3,5)
5 Despite the fact that it's a hot laugh, change it! (8)
6 Discuss settlement for the entertainment. (5)
7 Tour and disturb the building. (7)
14 Spun the coin—dismissed and thrown away. (6,3)
15 Standard soil from abroad is exactly right for formal garden. (8)
17 Obscure loss of power. (7)
18 It's OK in kit form if you want to construct this craft. (3,4)
20 Moves rapidly with groups of ships. (6)
22 Singular subject of comedy? (5)

'YE-ALL': 'CUE' CROSSWORD / By Maura B. Jacobson

Across

- 1 Laundry
5 Rearward, at sea
8 Arkin namesakes
13 "Red Roses for — Lady"
18 Utah ski resort
19 Twosomes
21 Rye
23 Hockey point
24 Abbr. in Quito
25 Skye
26 Wye
29 Light-switch settings
30 Acidity
31 Percolates
32 — -bel-Abbès, Algeria
33 End of Lent
36 Samovar
37 Olive oil component
39 Auto pioneer
41 Bone: prefix
43 Moslem bigwig
46 Flock of a sort
48 Affluence
52 Batista's successor
54 Dye
59 A Lauder
60 Cary's 1933 costar
61 Martinelli and Lanchester
62 Robert De —
63 Bye
67 Like an express
69 Beggars' garb
70 "Grand — Opry"
71 Eins, zwei, —
73 Saturday night special
77 Nye
83 Draft status
84 "That's —," '53 song
87 Ideology
88 Columnist Stewart
89 Lye
93 Fervent
94 Lined up
95 Memory trace
97 Chow hall
98 Blowout noise
100 French I verb
102 Minneapolis suburb
104 Before Mar.
105 Fit for eating
109 Soprano Ponselle
111 Orange or Indian

- 115 Wings
117 Pitcher's stat.
118 Eye
121 Styte
124 Musical slowdowns: abbr.
125 Ad infinitum
126 Aye
127 Dill of the Bible
128 Stand up
129 Feudal menials
130 Feel intuitively
131 Twelve doz.
132 Santa's transport

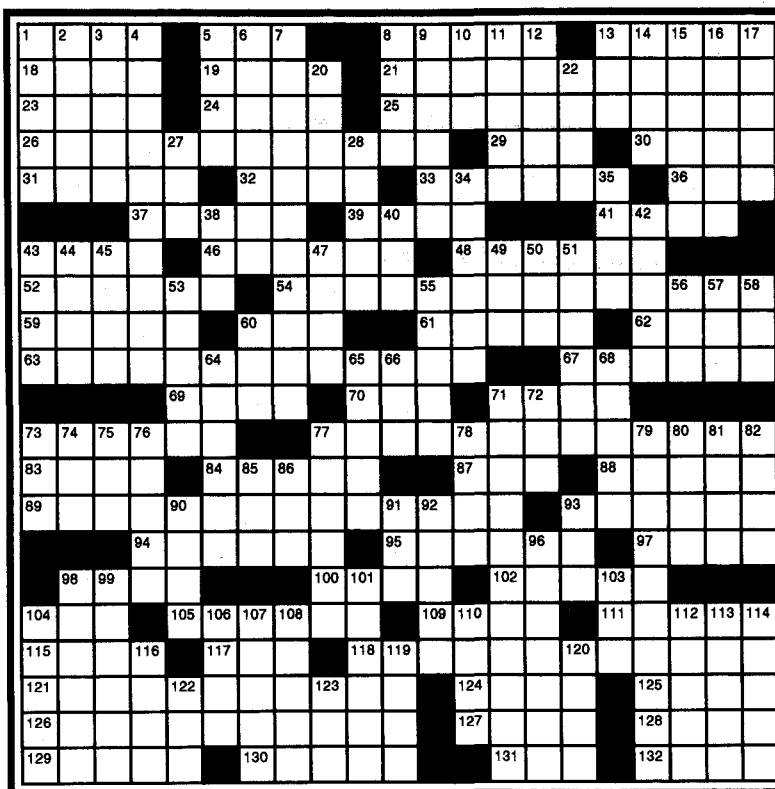
Down

- 1 Employee's take
2 Doing a solo

- 3 Theater front
4 Hotel worker
5 Citrus drinks
6 Purplish red
7 Early convertibles
8 Entr—
9 Gave a knowing look
10 Incoming-flight abbr.
11 Pianist Peter, and family
12 New Orleans griddle
13 Aries-Taurus mo.
14 Short-order sandwiches

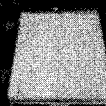
- 15 Floor plan
16 Of a mixed strain
17 Timeless: poetic
20 Uttered
22 — majesty
27 Staten or Ellis: abbr.
28 String-quartet instrument
34 Also
35 Campus mil. gp.
38 Alter —
40 Author Deighton
42 Gleamed
43 Winning serves
44 Pulpify, in recipes
45 Ratio words

- 47 Bombay butter
49 Aliens, to Spielberg
50 Cry of recognition
51 Diminish
53 Kind of rocket
55 Claude Lorrain's real name
56 Cock-and-bull story
57 Fort near Monterey
58 Dale's husband
60 Newsstand sale, familiarly
64 Entertainer Lola
65 Courted
66 "Slippery" tree
68 Maria's friend, in a Hemingway tale
71 Worrisome
72 Eve's mate
73 Mail hubs, short style
74 Daughter of Cadmus
75 View from the beach
76 Basketball play
77 Form of embroidery
78 Bell sound
79 Museum treasures
80 Plaintiff
81 Charged atoms
82 Harbors: abbr.
83 Overseer, for short
86 Pedro's gold
90 "Bus Stop" author
91 Ending for front or bombard
92 Jalisco January
93 "What a good boy —!"
96 Converter
98 Misrepresents
99 Iranian oil city
101 Titters
103 Neither's correlative
104 Disloyal
106 Lucy's love, once
107 Shackles
108 Freight boat
110 Gumbo vegetable
112 Blacksmith's need
113 Members of 46-Across
114 Blundered
116 Brink
119 Cockney's steed
120 In the matter of
122 One of the Cyclades
123 Generator: abbr.



BENSON & HEDGES

Lights

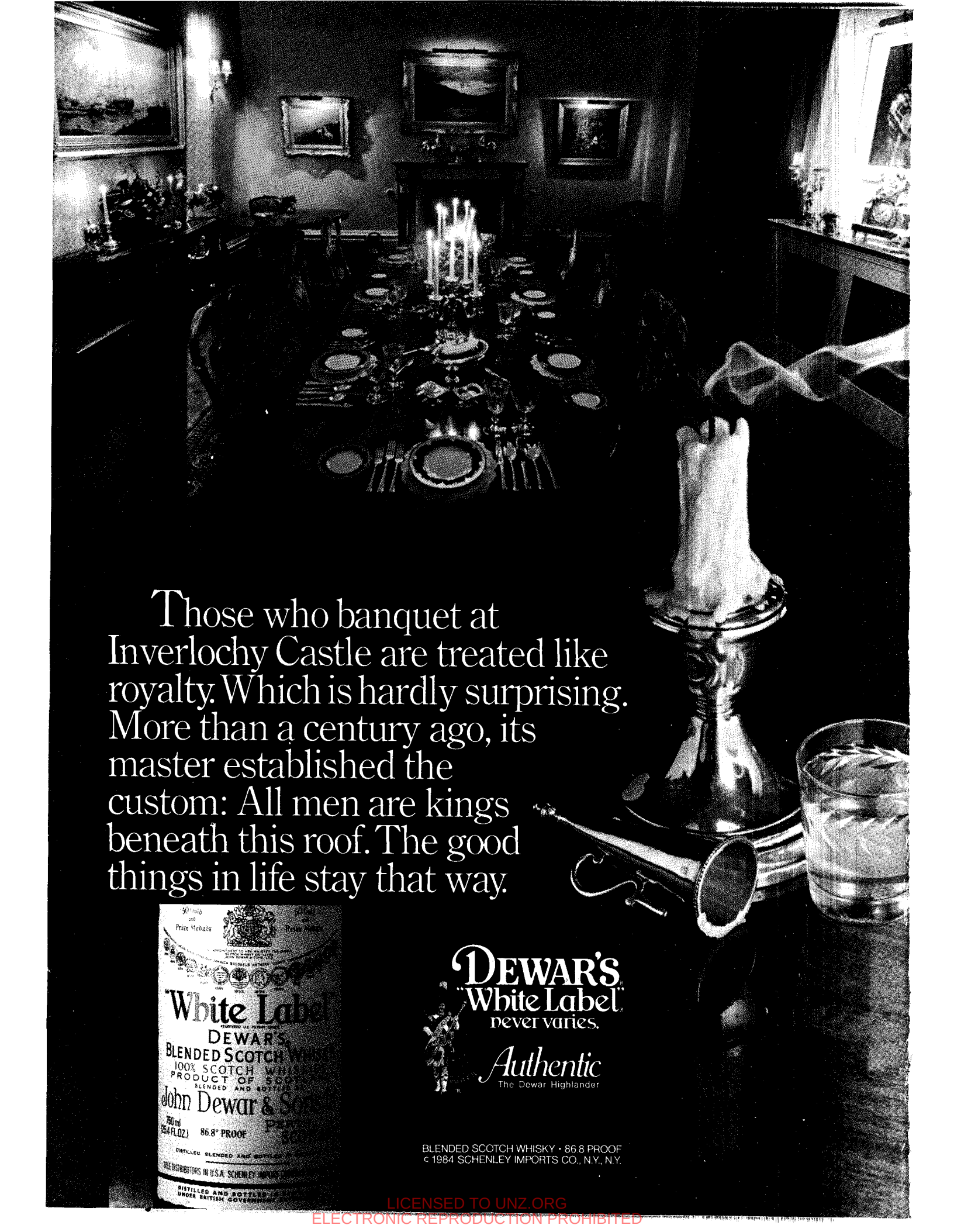


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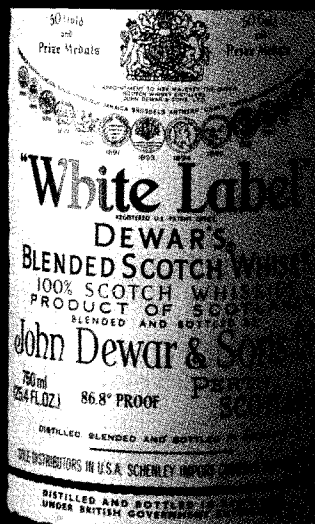
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